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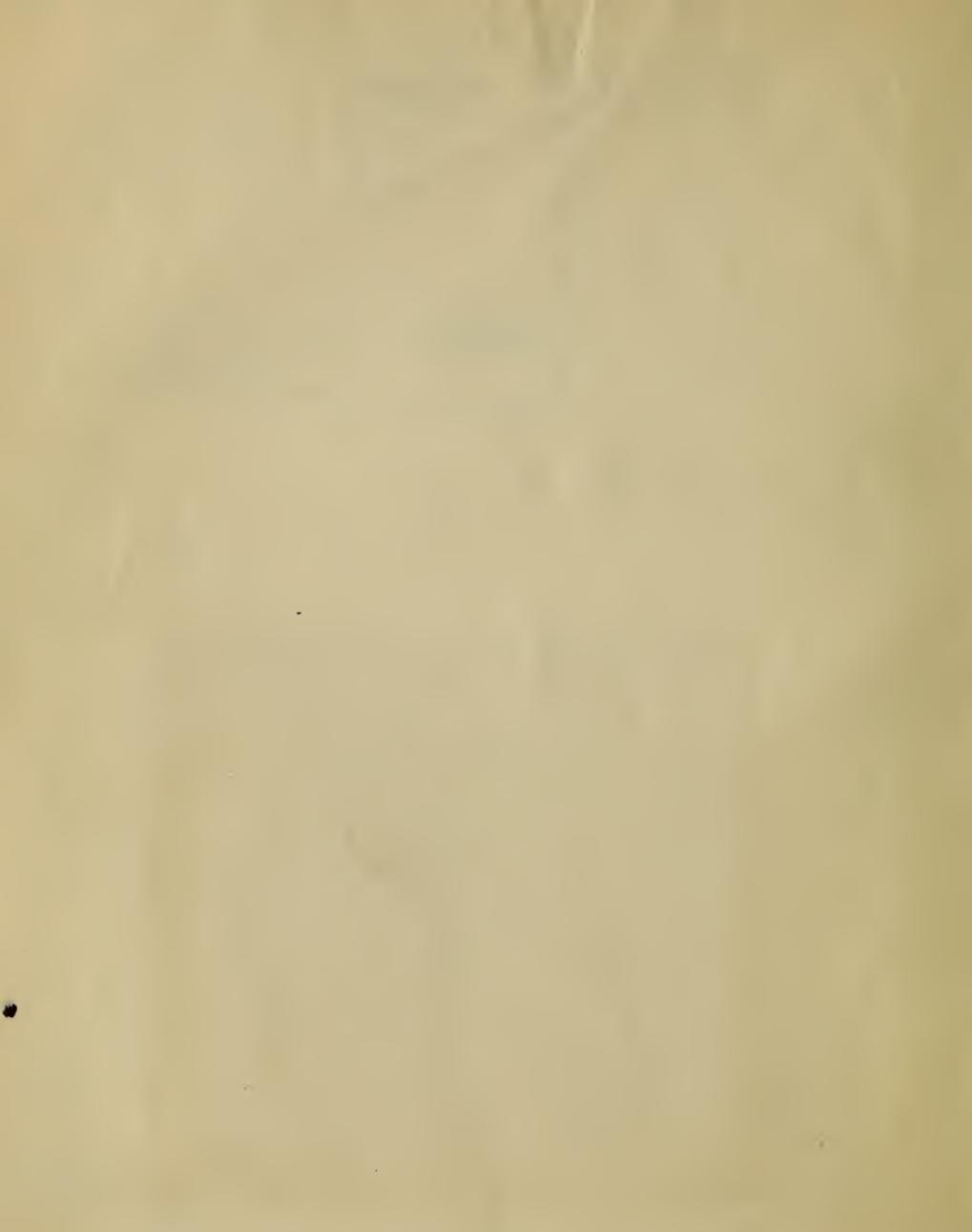
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Natural Music Course

HARMONIC PRIMER

BY

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AND

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INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY, EXAMINER IN
THEORY IN THE AMERICAN COLLEGE OF MUSICIANS

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FREDERIC H. RIPLEY AND THOMAS TAPPER

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HARMONIC PRIMER
W. P. 9

P R E F A C E.

To arouse and to cultivate the child's aesthetic nature, and to create in him a love for the good, the true, and the beautiful, is the main object of art study in elementary education; but if the effort in music stops with the mere elementary steps, if we are to depend upon what he merely hears and repeats from memory, we miss the greatest value in the work. While the child is living in his senses we must take advantage of his love for simple music to induce him to master those elements of notation which will enable him to extend his study into wider and wider fields, and to acquire elements of power which will continue to develop during his whole life.

We must train his ear not simply to hear but to discriminate. We must train his mind not only to receive impressions, but also to create and express, that the creations of his own brain may find a place among the thoughts of other men. Therefore with the rote songs we present matter for use in the cultivation of the ear in the perception of tone relation, and for the cultivation of the eye in the mastery of symbols.

The work is so arranged as to call into activity every power of the mind, and at the same time it is so carefully graded that the child and his teacher experience the keenest pleasure not only in the daily recitation, but in the consciousness of growing power, of higher appreciation, and of purer enjoyment.

This book is intended for use in the second and third years in school.

The group of rote songs constituting Part I., with which the book opens, is simply a reservoir from which the teacher may draw for supplementary material. The Rote Song Book may be used in the same way.

Part II. contains the training for the second year.

Part III. is intended for the third year's development.

Chart B of the Natural Course in Music is to be used with Part II. and Chart C with Part III.

Certain parts of the work depend for success almost entirely upon the repetition of type forms. That is, in ear training it will be found necessary to repeat certain simple tone combinations till they are entirely familiar to the slowest pupils. This fact will account for the reappearance of the simplest elements at different points in the work. The awakening of the power of the mind involved in musical development varies as to time and condition very widely; hence it is that a few bright pupils become leaders and perform for the entire class. This fact is another reason for urging the teacher to devote a few moments to simplest thoughts, with every recitation.

The written dictation and the suggestions for individual work are intended to make the music lesson a matter of individual interest, as well as a profitable class exercise.

The vocal exercises for phrasing and control of the breath, beginning with the very simplest form of exercise in this book, extend through the entire course, and include selections from the best known vocal culturists in the world.

The authors desire to express their thanks to those who have assisted in testing this book; and to Mrs. Emma A. Thomas, Supervisor of Music, Detroit Public Schools, for permission to use selections from the book "Song Stories and Songs for Children."

PART I.

Introductory Songs.

1

The earth is the Lord's, And the ful - ness there - of.

2

Blow high! Blow low! See the storm - y March wind go!

3

Down and up, Up and down, See the mead-ows bare and brown.

SEPTEMBER.

H. H. JACKSON.

1

The gold - en - rod is yel - low, The corn is turn - ing

2. From dew - y lanes at morn - ing The grape's sweet o - dors

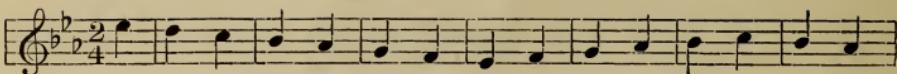
3. By all these love - ly to - kens, Sep - tem - ber days are

brown; The trees in ap - ple or - chards With fruit are bend - ing down.

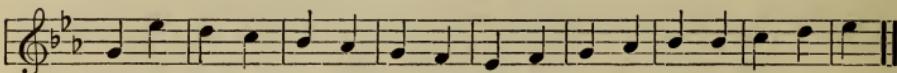
rise; At noon the road-sides flut - ter With yel - low but - ter - flies.

here, With sum-mer's best of weath - er And au-tumn's best of cheer.

PLEASANT THINGS.



1. If a - ny - thing you chance to hear A - bout some one you know, my
2. But if you some-thing pleasant hear A - bout some one you know, my



dear, Do not, I pray you, it repeat When you that someone chance to meet.
dear, Make haste, to make great haste 'twere well, To her or him the same to tell.

FAIRY BOWER.



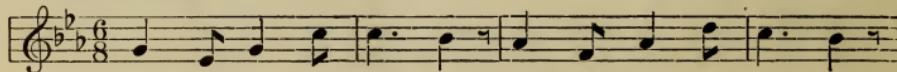
1. I'd be a but - ter - fly, born in a bow'r, Where
2. I'd be a but - ter - fly, born in a rose, And



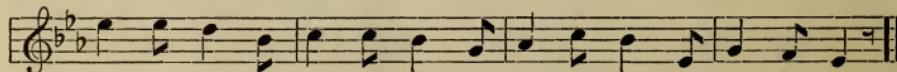
ros - es and lil - ies and vi - o - lets meet.
beam - ing bright sun - shine wher - ev - er it goes.

BY-LO.

NURSERY RHYME.



1. By - lo, Ba - by Bunt - ing! Pa - pa's gone a - hunt - ing;
2. By - lo, Ba - by Bunt - ing! Pa - pa's home from hunt - ing;



Mam-ma's gone to get a skin To wrap her Ba - by Bunt-ing in.
Mam-ma has a wool - y skin To wrap her Ba - by Bunt-ing in.

GO TO SLEEP, DOLLY.

S. L. F.

S. L. F.

1. Go to sleep, Dol - ly, Now go to sleep, dear; While I am
 2. When you are rest - ed, A walk we will take, And I will
 with you there's noth - ing to fear. All is so qui - et, no
 buy you a nice lit - tle cake. So cud - dle down and my
 sound you will hear; Go to sleep, go to sleep,Dol - ly, my dear.
 lull - a - by hear; Go to sleep, go to sleep,Dol - ly, my dear.

PUSSY WILLOWS.

F. J. ST. JOHN.

1. See the pret - ty puss - y wil - lows,From their hous - es brown;
 2. You are wel - come, puss - y wil - lows, In your sil - v'ry gown,
 All the win - ter they've been sleep - ing In their beds of down.
 For your smil - ing, cheer - ful glan - ces Ban - ish win - ter's frown.
 Now the warm spring sun-shine bright - ens Earth and sea and skies,
 Hark! I hear a blue - bird sing - ing In his joy - ous flight,
 Soft - ly call - ing, "Wake,dear puss - ies, It is time to rise."
 And the ero - eus - es are spring - ing Up - ward to the light.

THE SWING.

ROBERT LOUIS STEVENSON.

1. How do you like to go up in a swing,
2. Up in the air . . . and o - ver the wall,
3. Till I look down on the gar - den green,

Up in the air . . . so blue? Oh, I do think it's the
Till I can see . . . so wide, Riv - ers and trees and
Down on the roof. . . so brown, Up in the air I go

pleas - ant - est thing, Ev - er a child can do. . .
cat - tle and all O - ver the coun - try - side. . .
fly - ing a - gain, Up in the air and down. . .

A BIRD SONG.

Once I saw a lit - tle bird Come hop, hop, hop;

So I cried, Lit - tle bird, Will you stop, stop, stop? And was

go - ing to the win - dow, To say, How do you do? But he

shook his lit - tle tail, And far a - way he flew.

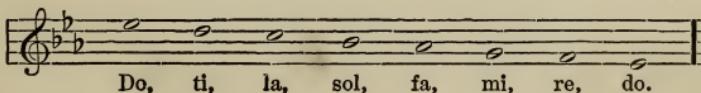
PRELIMINARY STEPS.

1. Every music lesson should contribute something to the child's stock of musical ability. He should hear better, think better, sing better, and see better for having had it. This means that the work divides into distinct departments, each having for its object the cultivation of some power which is a necessary constituent of the perfect development of life.

2. The instrument to be used in the work is the voice, and this is to be guided by the ear, hence we begin every lesson with a vocal drill which is also an ear training exercise. The ear training soon becomes a prominent feature, eye training is added, and by gradual progress we presently exercise all the mental powers, but chiefly perception, memory, and judgment. But in all of this the pleasurable nature of the exercise relieves it from irksomeness and heightens its educational value.

The Scale.

3. The rote work (pages 5 to 8) includes several scale songs. When the children sing the scale songs freely, teach the scale as a melody, and give the syllable names to the tones; thus, sing:—



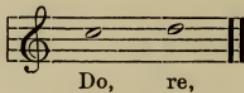
4. Teach the scale downward, because experience shows that that method brings the head tones into use, and avoids all danger of injuring the voice. It also gives the child a greater range and produces a purer and more musical tone.

5. It is well to start with E flat instead of C when teaching the scale, if the teacher's voice is sufficiently high.

6. **Daily Vocal Drill.**—When the scale is sung freely and the syllables are mastered, use the scale for the opening vocal drill, before singing the rote song; but add to the singing by syllables, singing with loo, boo, o, ä, and other vowel and consonant combinations.

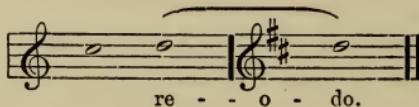
The Next Step; Ear Training.

7. We wish to gain from the scale a more definite mental effect. To do this we require the children to sing up one, for example, from C:—

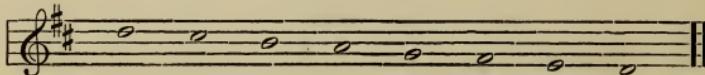


Do, re,

and holding the tone, Re, to call it *Do*, thus:—



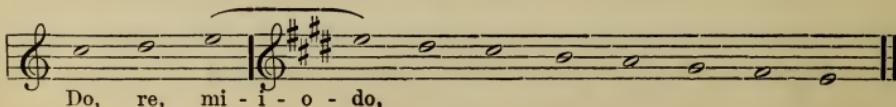
then to sing the scale down from the new pitch, thus:—



8. **What the Children feel.** — The children get a distinct impression of the character of the scale when they make this change, and though nothing is said to them about it, the fact is they feel the difference in effect melodically between a major and a minor second. They sing up—Do—Re—, Re becomes Do, and when they start down they sing Do—Ti— and the mental impression becomes very vivid.

9. **Foundation for Chromatics.** — Thus in the very beginning we lay the foundation for a tone discrimination that will make chromatic combinations seem familiar at once.

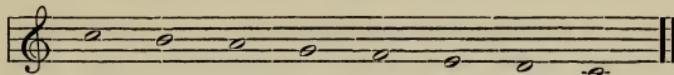
10. **The Scale from Other Pitches.** — Having mastered this step, sing Do, Re, Mi, hold Mi, change to Do, and sing down, thus:—



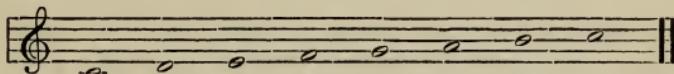
11. The Daily Vocal Drill now consists of the scale from three pitches. It should be sung with great care and tested with a chromatic pitch pipe. On changing the scale from one pitch to another, the pipe should not be used until the change has been made.

Perception of Descending and Ascending Scale Successions.

12. Immediately upon the mastery or even partial mastery of the previous step, the children should be trained to perceive whether the succession of tones is descending or ascending. The teacher sings:—

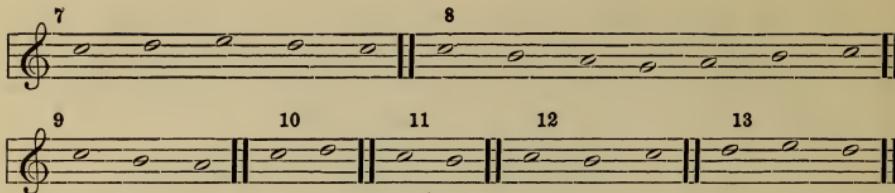


and says "What did I sing?" The children reply, "The scale." Then she calls attention to the fact that she sang *down*. Then she sings the scale up:—



and draws from the children the fact that the succession of tones in this case is said to progress from lower to higher, or upward. Having established the idea of descending and ascending successions, she gives daily dictation exercises, singing the tones with *loo* and asking the children to tell in what direction the tones progress.

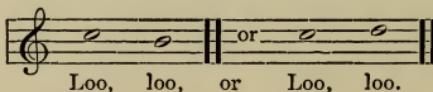
Illustrations of the Kind of Exercises to Use.



13. In these exercises it will be noticed that the succession at first is long, including the entire scale, and that it continues in one direction to the end ; that as the exercises progress they become shorter and also progress down and up or up and down in the same example. This illustrates the line of development, and shows that the advancement is in the line of fewer and fewer tones until a succession of only two tones is heard — this being the point of greatest difficulty. When the children readily distinguish between Do, Re and Do, Ti, the work is well advanced.

Oral Dictation.

14. Having established the power to discriminate between descending and ascending successions, the teacher extends the child's power to hear and to discriminate till he can tell not only in what direction the succession progresses, but what the tones used are. That is, after the teacher has sung :—



using the syllable loo or ä, she asks the children to sing the same exercise, naming the tones. If the names of the tones of the scale have been well fixed, the children will readily respond by singing Do, Ti ; or Do, Re.

15. **How the Exercises are Graded.** — The difficulty of this exercise, like the other, depends upon the number of tones used. In the beginning, therefore, sing a succession sufficiently long to establish clearly that the tones are a part of the scale, and gradually introduce exercises containing but two tones. This exercise continues through the entire course, and is

developed so as to include chromatic as well as diatonic intervals, in all forms of meter and rhythm.

Illustrative Exercises.

The musical exercises are as follows:

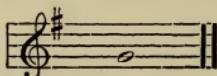
- 1: G, A, B, C, D
- 2: G, A, B, C, D
- 3: G, A, B, C, D
- 4: G, A, B, C, D
- 5: G, A, B, C, D
- 6: G, A, B, C, D
- 7: G, A, B, C, D
- 8: G, A, B, C, D
- 9: G, A, B, C, D
- 10: G, A, B, C, D
- 11: G, A, B, C, D
- 12: G, A, B, C, D
- 13: G, A, B, C, D
- 14: G, A, B, C, D
- 15: G, A, B, C, D
- 16: G, A, B, C, D
- 17: G, A, B, C, D
- 18: G, A, B, C, D
- 19: G, A, B, C, D
- 20: G, A, B, C, D
- 21: G, A, B, C, D
- 22: G, A, B, C, D

A careful study of these exercises will make clear the principle involved in the development of this work, and will enable the teacher to extend it indefinitely.

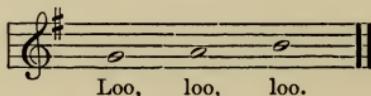
Written Dictation.

16. Written dictation should follow immediately upon the establishment of ability to give the simpler oral dictations. In this exercise the teacher calls upon the pupils to write upon the blackboard the simple exercises which have just been taken as Oral Dictation.

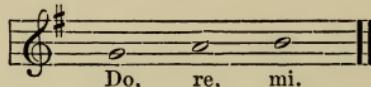
The teacher draws a staff on the blackboard within easy reach of the pupils, and places the clef, the signature if any, and also the Do; then she sings a simple succession of tones and calls upon the pupils to tell what the tones are; then, when the tones have been correctly named, she calls upon a pupil to come to the board and represent them on the staff. Illustration: the teacher places clef, signature, and Do, thus:—



on the board. She then sings:—



and the pupils immediately respond with:—



Then the teacher calls attention to the first note, which she informs them is *Do*. She asks if the tones progress up or down, and on getting the correct answer she asks a pupil to put notes on the staff to show what tones were sung.

The effort of the children will establish clearly every principle involved in music notation. This dictation differs from oral dictation (1) in having a more frequent change in the position of *Do* and (2) in the avoidance of wide skips for a longer time.

Illustrative Examples.

The image shows ten staves of music, each consisting of five horizontal lines. The staves are numbered sequentially from 5 to 23. Staff 5 starts with a treble clef and a key signature of one sharp. Staff 6 starts with a treble clef and a key signature of one sharp. Staff 7 starts with a treble clef and a key signature of one sharp. Staff 8 starts with a treble clef and a key signature of two sharps. Staff 9 starts with a treble clef and a key signature of one sharp. Staff 10 starts with a treble clef and a key signature of two sharps. Staff 11 starts with a treble clef and a key signature of one flat. Staff 12 starts with a treble clef and a key signature of one flat. Staff 13 starts with a treble clef and a key signature of one flat. Staff 14 starts with a treble clef and a key signature of one flat. Staff 15 starts with a treble clef and a key signature of one flat. Staff 16 starts with a treble clef and a key signature of one flat. Staff 17 starts with a treble clef and a key signature of one sharp. Staff 18 starts with a treble clef and a key signature of one sharp. Staff 19 starts with a treble clef and a key signature of one sharp. Staff 20 starts with a treble clef and a key signature of one sharp. Staff 21 starts with a treble clef and a key signature of one sharp. Staff 22 starts with a treble clef and a key signature of one sharp. Staff 23 starts with a treble clef and a key signature of one sharp.

The teacher will readily perceive how the exercises may be infinitely varied, but she must have some definite point to establish with each lesson. This will be suggested to her by the chart exercise. For instance, if the chart exercise is a study of *Sol*, Sol may become the center of interest in the dictation exercise, and by following in a general way the exercise on the chart she will establish the point. She should, however, not be guided by the position given to Sol in the chart exercise, but should vary the position constantly.

In a single lesson three or four examples are sufficient. Thus the following would be enough for a single attempt.

A short musical staff consisting of five horizontal lines. The staff is numbered 1 through 5. It begins with a treble clef and a key signature of one sharp. The melody consists of quarter notes and eighth notes, primarily on the A and C strings of a guitar.

In a few days exercises already taken may be repeated, and with greater benefit than when they were first tried, as constant repetition and perfect familiarity with a few simple forms are more valuable than vague, indefinite advanced work.

17. Chart Work.—Chart Series B of the Natural Music Course should be used in connection with this work, as a general guide to the development of the year's study.

Metric Dictation.

18. The ear must be trained not only to distinguish the scale relation of tones, but also to recognize the movements which characterize the various meters and rhythms.

19. Meters and Rhythms.—By meters we mean the various arrangements of accents, as indicated by the measures in the written music. By rhythms we mean the various arrangements of tones within the measures, by means of which motives, phrases, and periods are characterized.

We first consider meter in its two simplest forms: namely, two part and three part.

A general idea of meter must be first established in the child's mind. This is done in connection with the rote songs, and finally and definitely by calling attention to the accents in such simple exercises as the scale and diatonic melodies derived from it.

20. How to begin.—(1) Sing the scale without accents, asking the pupils to press a finger on the top of the desk for each tone sung. (2) Sing the scale with alternate strong and weak tones, and ask the children to press heavily when the strong tone occurs and lightly for the weak one. (3) Have the children sing, accenting and marking the accents with the finger. (4) The same exercise, but with accents changed, as in Ex. 3, on the next page. (5) The same exercise, but applied to three part measure, that is, giving a strong accent to the first tone, less to the second and third, then giving a strong accent again to the first of the next three, and so on.

The development of this exercise is shown in the following :—

The image shows four staves of musical notation, each consisting of five horizontal lines. The first staff (labeled 1) has a single note on each line. The second staff (labeled 2) has notes on the first, third, and fifth lines, with vertical arrows pointing to the right above each note. The third staff (labeled 3) has notes on the first, second, and fourth lines, with vertical arrows pointing to the right above each note. The fourth staff (labeled 4) has notes on the first, second, and fifth lines, with vertical arrows pointing to the right above each note. The fifth staff (labeled 5) has notes on the first, second, and fourth lines, with vertical arrows pointing to the right above each note. All staves begin with a treble clef and a common time signature.

Such simple exercises as the above should form a part of each day's oral drill.

21. Written Metric Drill. — When the children readily distinguish the simple forms of meter indicated above, the teacher may write diatonic successions on the board, and after singing them with strong accents, allow the pupils to place the bars — teaching incidentally that the strongly accented note comes after the bar. For example, the teacher sings :—

A single staff of musical notation with a treble clef. It contains six notes, each with a vertical arrow pointing to the right to its right, indicating a strong accent on each note.

and a child places a bar before each accented note, thus :—

A single staff of musical notation with a treble clef. It contains six notes, each with a vertical arrow pointing to the right to its right. A vertical bar is placed before the first note, and another vertical bar is placed before the third note, separating the two groups of accented notes.

It will instantly occur to the teacher that this rule is of limited application in various ways; for example, the first accent is not indicated by a bar—but this is a matter that gives the child no difficulty, and a word of explanation sets all inquiry at rest.

This little exercise should form a part of every lesson till the idea is fully established; then occasional recurrence to it will be sufficient.

Sample Exercises.

The musical sample consists of four measures of music. Measure 1 starts with a treble clef, a G major key signature, and a 2/4 time signature. It contains four quarter notes. Measure 2 starts with a treble clef, a G major key signature, and a 3/4 time signature. It contains four quarter notes. Measure 3 starts with a bass clef, an F major key signature, and a 2/4 time signature. It contains four quarter notes. Measure 4 starts with a bass clef, an F major key signature, and a 3/4 time signature. It contains four quarter notes. Measures are separated by double bar lines.

In this exercise, tones which require more than one beat should be represented as above, so that the note values will be easily understood. The ties should be put in by the children in accordance with the way in which the teacher sings. After the ties are placed, the notes and ties may be replaced by a single note giving the required value, and thus a secondary but important fact of notation may be impressed on the mind.

The Next Step.

22. The children are now prepared to give the scale relation of the tones which they hear, and to recognize meters; they are also prepared to express simple musical ideas in the standard notation, and to interpret similar expressions at sight.

23. The **Meter Mark** now becomes a natural and simple means of indicating the distribution of accents. This is important, as it also requires the child to observe the kind of notes used, and teaches him much that helps rapid sight reading.

24. Exercise for Use of Meter Mark. — The teacher writes the exercise, omitting the bars and meter signature. She then sings the tones, giving very marked accents. The children first place the bars, and afterwards from an examination of the measures select and place the meter mark.

25. Names of the Notes. — Teaching the names of the notes is incidental to this exercise, and should be done by simply calling each note by its correct name.

Sample Exercises.

Rests.

26. The teacher will be guided by the exercises in the book, and when rests are introduced the oral lesson should also contain rests.

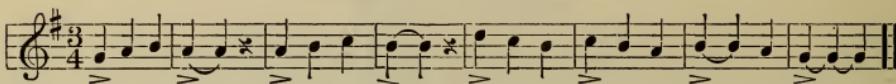
27. Use and Names of Rests. — The use and the names of the rests are incidental to their introduction, but great emphasis should be placed upon the fact that rests in music correspond to the marks of punctuation in literature. They indicate the meaning and assist in expression; but as assistants are altogether secondary — yet to be regarded if an *exact* interpretation of the thought is to be given.

28. Caution. — Never allow children to *say* REST when a rest occurs in the music, but rather call attention to the *sense* of the exercise, and show that the rest is a most natural and necessary thing at the particular point where it occurs.

29. Exercises as Wholes. — This requires the teacher to present each exercise as a whole and not as a series of unrelated tones. To this end she may call attention to the number of measures in the exercise, and show how

it naturally divides into parts, and that the rest is a natural and simple means of indicating the division, thus: —

Example of Use of Rests.



Intervals.

30. Intervals, like rests, are incident to the expression of thought. The teaching of intervals as displayed in Charts A and B, shows that all quick interval taking depends upon three elements, namely, (1) Knowledge of the scale as a whole; (2) Knowledge of the tones as individual members of the whole scale; and (3) Knowledge of each tone in relation with every other tone in the scale. These three fundamental bits of knowledge become elements of power, and the practice of the exercise which establishes this knowledge and power can never be safely neglected. Hence, with every lesson, some work should be done with the scale and its tones.

31. **Chart Work.** — For this work the teacher must depend upon the chart and not upon numeral dictation or hand signs, though she may supplement her work with these; but when the exercises are taken up the application of the chart drill must be clearly in mind. Thus, having taught the tones in relation to Do, the teacher must see the application in the exercise. Example: —

Chart Exercise.

etc.

Book Exercise.

Here the relation is obvious. In more advanced work the same principle is always present, though not so easily seen. If this simple matter is understood rapid sight reading becomes very pleasant and profitable.

ORDER OF THE LESSON.

1. Vocal Drill.

Scale down and up, with syllables and vowels. Rote song.

2. Ear Training.

Changing the *Do*.

Oral tonal dictation.

Oral metric dictation.

3. Eye Training.

Written tonal dictation.

Written metric dictation.

4. Interval Drill, from chart.

5. Exercises in Book.

Exercises without words.

Exercises with words.

6. Song.

The experienced teacher will soon be able to keep the various elements of the work in hand without taking every one of these exercises with each lesson, but while numbers 1 and 2 should never be omitted, 4 and 5 will form the main features of each day's advancement.

Occasional written dictation in which each child writes what he hears, on paper, and individual singing, should not be omitted.

The original melody writing which is the natural product of the dictation work should be encouraged.

The songs are such as may now be read by the children. A few accompaniments are added for the use of those teachers who have a piano in the room. In large schools having a piano in the hall, it is found to be a very interesting and beneficial exercise to take the children to the piano occasionally and allow them to sing the songs with the accompaniment.

Using the Book. — The plan of work supposes that the teacher will have the preliminary steps, such as scale work, ear training, oral and written dictation, and chart work, well in hand by the first of November, and that at about this time she will be able to take up the reading from the book.

The difficulties connected with the handling of a book by children of this age will make the progress slow at first, but as the children become more proficient the material may be used more freely, and when the lessons are once completed there will still be time for reviewing them, and for securing a more easy, rapid, and musical rendering of each little exercise and song.

It frequently occurs that the teacher can not readily cover every point of a full lesson at a single recitation. In this case part of the elements are omitted, and it generally occurs that the book work, coming last, is most frequently neglected. That it may be occasionally neglected without harm there is no question, but too great a neglect of this work will hamper the teacher of the next grade; the teacher should strive, therefore, to give the book work its proper proportion of time and effort.

When taking the exercises let each child hold the book with the left hand, allowing the edge of the book to rest on the desk, on which the right hand is extended before him. The meter is marked by the movement of a single finger of the right hand.

The terms used, as staff, clef, etc., should not be explained but applied in a natural way, to the things which they indicate.

The child can not be too familiar with his Do, Re, Mi; but he should at once accustom himself to sing without it. The simple exercises are especially adapted to cultivating the power to sing the tones without giving the names. Thus, the instant the child glances at the exercise he sees a part of his scale; if his thought is rightly directed he will get the meaning of the exercise at once.

The words may be read in concert, then the notes examined. The words and music should then be attempted together. Should the children fail to sing the words and music readily, sing the melody alone with loo, and then use the words. Should the children fail to sing the melody with loo, fall back on the syllables, then retrace the steps and end with the words.

PART II.

Vocal Drill. (See paragraphs 7-11, pages 10, 11.)

The image shows three staves of musical notation for vocal drill. Staff 1 consists of a single continuous line of eighth notes on a single staff. Staff 2 starts with a treble clef, followed by a sharp sign, and a bracket under the first four notes. Staff 3 starts with a treble clef, followed by two sharp signs, and a bracket under the first four notes.

Oral Dictation. (See paragraphs 12, 13, 14, 15, pages 11-13.)

The image shows ten measures of musical notation for oral dictation. Measure 1 has a treble clef and a sharp sign. Measures 2 through 10 each begin with a different note value (half note, quarter note, eighth note, etc.) and have various rests and note patterns. Measures 1, 2, 3, 4, 5, 6, 8, and 9 all end with a double bar line.

Written Dictation. (See paragraph 16, pages 13-16.)

The image shows twelve measures of musical notation for written dictation. Measures 1 through 4 are in common time with a treble clef and a sharp sign. Measures 5 through 12 are in common time with a bass clef and a flat sign. Measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 all end with a double bar line.

The meter signature is $\frac{2}{2}$. Each complete measure contains two half notes or their equivalent. ($\text{d } \text{d}$), (o).

Practice from Chart Series B, pages 1, 2 and 3, forms a part of each day's work. A special chart page is indicated for study with each lesson.

Ch. Ser. B, page 2, Ex. 3.

Ex. 2.

Ex. 4.

Ex. 3.

Ex. 5.

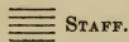
In the following lesson the meter signature is $\frac{3}{2}$. Each complete measure contains three half notes or their equivalent. ($\text{d } \text{d } \text{d}$), ($\text{o } \text{o }$).

Ch. Ser. B, page 1, Ex. 2. Ex. 6. The Scale.

Do, re - o - do.

Ex. 7.

Ex. 8.



STAFF.



CLEF.



METER SIGNATURES.



BAR.



DOUBLE BAR.

- WHOLE NOTE.



HALF NOTE.



SHARP.

Ch. Ser. B, page 1, Ex. 1 and 2.

Ex. 9.

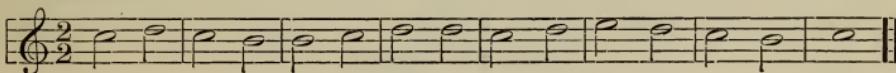


Ex. 11.

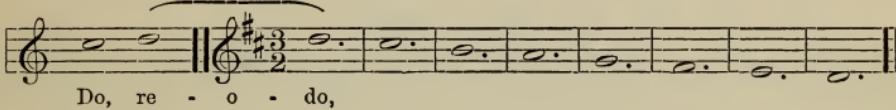


Lis - ten to the school bell ring.

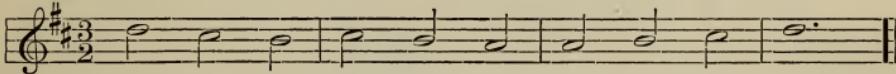
Ex. 13.



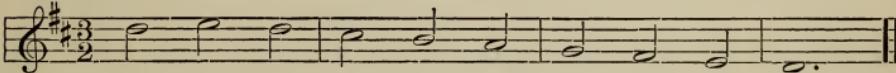
Ch. Ser. B, page 3, Ex. 1.

Ex. 14.

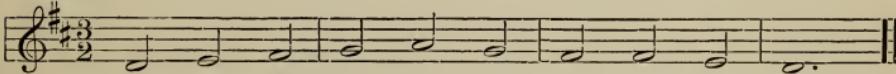
Ex. 15.



Ex. 16.



Ex. 17.



$\text{o} \cdot$ DOTTED NOTE. A dot increases the value of a note by one half. $\text{o} \cdot$ equals $\text{o} \text{---}$

SIGNATURE OF C MAJOR.

SIGNATURE OF D MAJOR.

The meter signature is $\frac{2}{4}$. Each complete measure contains two quarter notes or their equivalent. (J J), (J), (J x).

Ch. Ser. B, page 1, Ex. 3; page 4.

Ex. 18. The Scale.

Do, re, mi - o - do,

Ex. 19.

Ex. 20.

Ex. 21.

Ex. 22.

SING A SONG.

1. Dear rob-in, rob-in in the tree, Please sing a mer-ry song for me!
2. Dear lit-tle child, I'll sing for you, As long as sum-mer skies are blue.

Ex. 23.

Ex. 24.

Ex. 25.

In the win-ter falls the snow, In the sum-mer, breez-es blow.

Ex. 26.

Blow-ing chill and fierce and bold, North wind brings a snowstorm cold.

QUARTER NOTE. HOLD. The hold increases the length of the tone at least one beat. QUARTER REST.

The meter signature is $\frac{3}{4}$. Each complete measure contains three quarter notes or their equivalent. (J J J), (J.), (J x).

Ch. Ser. B, page 1, Ex. 4; page 4.

Ex. 27.

Do, re, mi, fa - o - do,

Ex. 28.

Ex. 29.

A SONG OF WORK.

1. Work while you work and play while you play;
2. Ev - 'ry day bus - y your - self with your task;

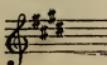
That is the way to be hap - py and gay.
That is quite all your teach - er will ask.

Ex. 30.

Hear the sound of march-ing feet; See the sol - diers in the street.

A SEA SONG.

1. Lit - tle brook,sing mer - ri - ly, Run on to the dis - tant sea !
2. Greet the waves and please to say, I shall,some day, go their way.
3. Tell the sail - or on the mast That you saw me as you passed.



SIGNATURE OF
E MAJOR.

b FLAT.



SIGNATURE OF
F MAJOR.

SLUR.

Ch. Ser. B, page 1, Ex. 5; page 5.

Ex. 31.

Do, ti, la, sol - o - do,

Ex. 32.

Guide us ev - er, Thou a - bove; Teach us kind - ness, pa-tience, love!

Ex. 33.
Ex. 35.
Ex. 34.
Ex. 36.

The new meter signature is $\frac{4}{4}$. Each complete measure contains four quarter notes or their equivalent. (J J J J), (o), (J J J).

Ch. Ser. B, page 2, Ex. 1; page 5.

Ex. 37.

Do, ti, la - o - do,

Ex. 38.

Chil - dren, you must learn to spell, Read and write and ci - pher well.

Ex. 39.

Snow is fall - ing from the sky, And mer - ry Christmas days are nigh.

SIGNATURE OF
G MAJOR.SIGNATURE OF
A MAJOR.

Vocal Drill. (See paragraph 11, page 11.)

1

2

3

Oral Dictation. (See paragraphs 14, 15.)

1

2

3

4

5

6

7

8

9

10

11

12

Written Dictation. (See paragraph 16.)

1

2

3

4

5

6

7

8

9

10

11

12

13

Ch. Ser. B, page 1, Ex. 5; page 9
Ex. 40.

Do, ti, la, sol - o - do,

Ex. 41.

GOD'S CARE.

1. From the far blue heav - en, Where the an - gels dwell,
2. He will hear their pray - ing Ei - ther day or night,

God looks down on chil - dren, Whom He loves so well.
And with gen - tle kind - ness Guide their steps a - right.

Ch. Ser. B, page 2, Ex. 1; page 9. Ex. 42.

Do, ti, la - o - do.

Ex. 43.

ON THE WING.

1. I'd like to go with you if I could fly.
2. Like as a bird on its out - stretched wing,

It must be beau - ti - ful up in the sky.
I could look down and see ev - 'ry thing.

Ch. Ser. B, page 1, Ex. 5; page 5.

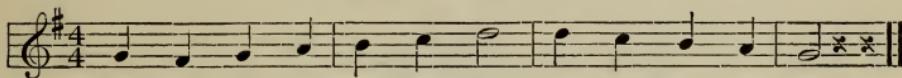
Ex. 44.



Ex. 45.

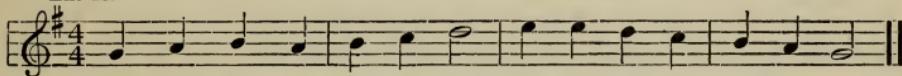


A RULE TO LIVE BY.



1. Be the mat - ter what it may, Al - ways speak the truth.
2. If at work or if at play, Al - ways speak the truth.

Ex. 46.



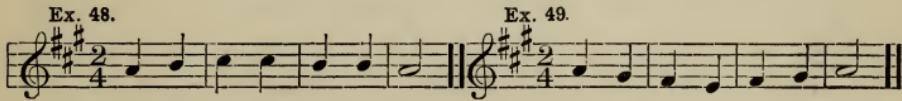
Kit - ty's fur is soft as silk, Kit - ty loves to drink her milk.

Ch. Ser. B, page 2, Ex. 1; page 5.

Ex. 47.



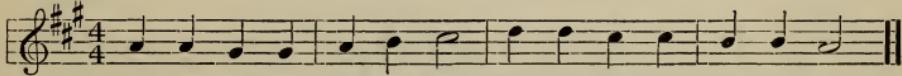
Ex. 48.



Ex. 49.



Ex. 50.



Pat - ter, pat - ter on the pane! Hear the mer - ry A - pril rain.

Ex. 51.



Ch. Ser. B, page 2, Ex. 3; page 5.

Ex. 52. The Scale.

Do - a - la, ti, do.

TO LONDON TOWN.

1. What is the dis - tance to Lon - don Town, pray?

2. There they have cas - tles and there they have kings;

You could not walk there in ma - ny a day.
There they have thou-sands of won - der - ful things.

Ex. 53.

Out in the morn - ing light, blos - soms a rose.

Ch. Ser. B, page 1, Ex. 3; page 5.

Ex. 54.

Do, re, mi - o - do,

Ex. 55.

Re - si - den - ce, home of the free.

Ex. 56.

Re - si - den - ce, home of the free.

Ex. 57.

Re - si - den - ce, home of the free.

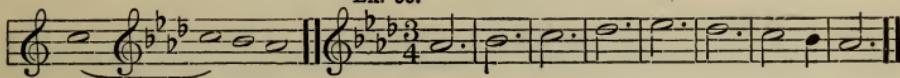
Ex. 58.

Re - si - den - ce, home of the free.

SIGNATURE OF E_b MAJOR. — HALF REST. ~ TIE. Two notes joined by the tie are sung as one note having their united values. equals .

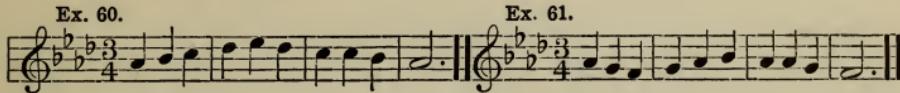
Ch. Ser. B, page 2, Ex. 5; page 7.

Ex. 59.



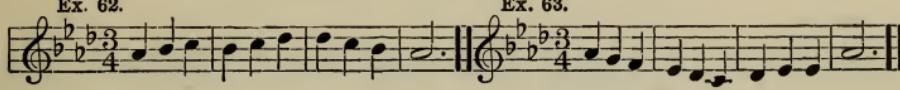
Do - o - i - mi, re, do.

Ex. 60.



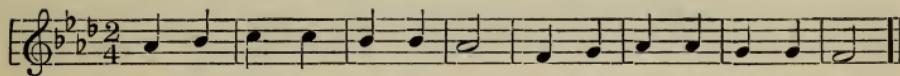
Ex. 61.

Ex. 62.



Ex. 63.

THE WIND.

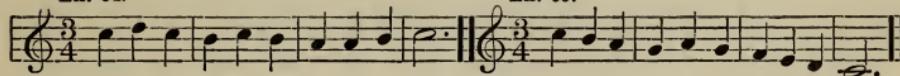


1. Hear the north wind rush a - long; Hear it sing its mourn-ful song.

2. See it bend the branches low; See it drift the fall-ing snow.

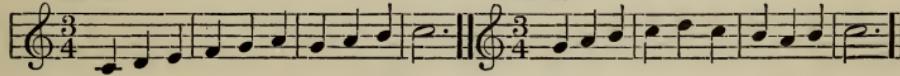
Ch. Ser. B, page 8, Ex. 2, 3 and 4.

Ex. 64.



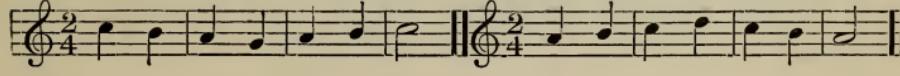
Ex. 65.

Ex. 66.



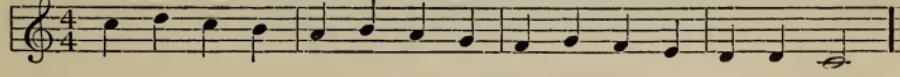
Ex. 67.

Ex. 68.



Ex. 69.

Ex. 70.



SIGNATURE OF
A \flat MAJOR.

Ch. Ser. B, page 2, Ex. 5 ; page 7.

Ex. 71.

Do - o - i - mi, re, do.

Ex. 72.

Ex. 73.

Ex. 74.

Ex. 75.

THE DAY'S LESSONS.

1. The sun is shin - ing bright - ly In the east - ern sky;
2. And when our task is o - ver, We'll go out to play,

Let us learn our les - sons Ere the day goes by.
Free to leave our les - sons Till an - oth - er day.

Ex. 76.

Ex. 77.

Vocal Drill. (See paragraph 11.)

Oral Dictation. (See paragraphs 14, 15.)

Written Dictation. (See paragraph 16.)

Experience shows that the kind of note used in the exercise can be varied without causing confusion. When the whole note and half note have been used freely, the quarter note should be introduced and used in the dictation exercises.

Ch. Ser. B, page 2, Ex. 1; page 7.

Ex. 78.

Do, ti, la - o - do,

Ex. 79.

A SONG OF THANKS.

1. Lord, teach a lit - tle child to pray, And, oh, ac - cept my
2. A lit - tle spar - row can not fall Un - no - ticed,Lord, by
3. Teach me to do what - e'er is right, And when I sin, for -

prayer.Thou hear - est all the words I say, For Thou art ev - 'ry - where.
Thee; And though I am so young and small,Thou car - est still for me.
give; And make it still my chief de - light To love Thee while I live.

Ex. 80.

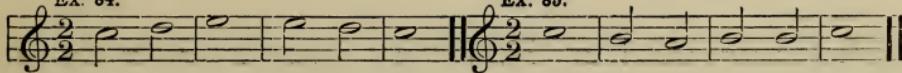
Ex. 81.

Ex. 82.

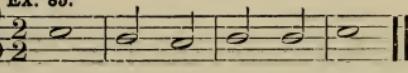
Ex. 83.

Ch. Ser. B, page 3; page 7.

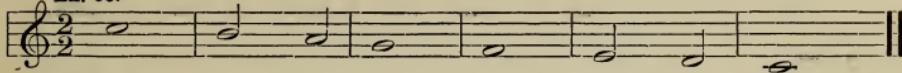
Ex. 84.



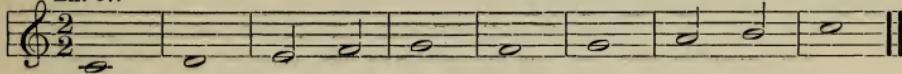
Ex. 85.



Ex. 86.



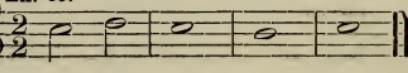
Ex. 87.



Ex. 88.

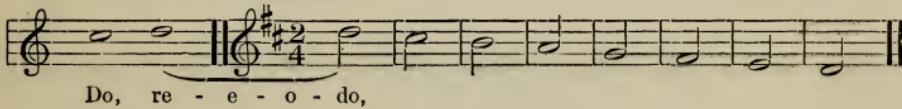


Ex. 89.



Ch. Ser. B, page 1, Ex. 2; page 7.

Ex. 90.



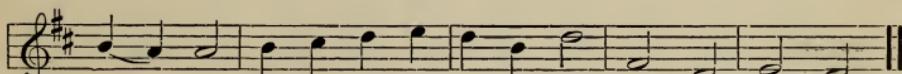
DING DONG!



1. Ding dong! Ding dong! I'll sing you a song; 'Tis a - bout a
2. Ding dong! Ding dong! I'll sing you a song; 'Tis a - bout a



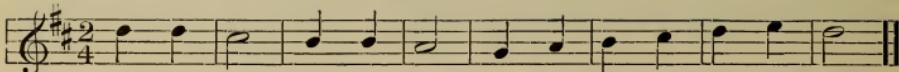
lit -le bird; Ding dong! Ding dong! He sat up - on a tree, And he sang a
little mouse; Ding dong! Ding dong! He looked very cun - ning As I saw him



song to me, And I nev - er spoke a word, Ding dong! Ding dong!
run - ning In my fa-ther's ti - ny house, Ding dong! Ding dong!

Ch. Ser. B, page 1, Ex. 2; page 9.

Ex. 91.



Hear the wind sing its song, As it blows its way a - long !

Ex. 92.

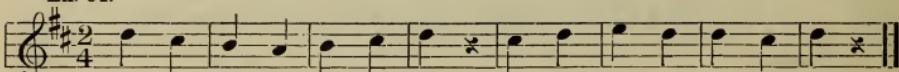


Out bursts the mer - ry sun like gold, And rob - in sings both blithe and bold.

Ex. 93.



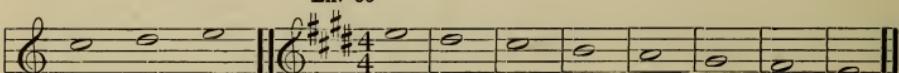
Ex. 94.



Hear the buzz-ing of the bees, 'Way up in the cher - ry trees.

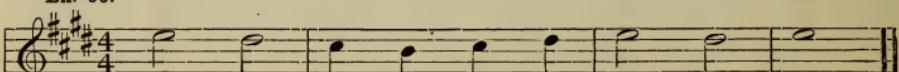
Ch. Ser. B, page 1, Ex. 3; page 9.

Ex. 95.



Do, re, mi - i - o - do,

Ex. 96.

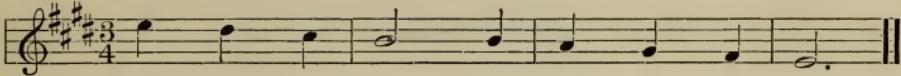


Ex. 97.



Ch. Ser. B, page 1, Ex. 3 ; page 9.

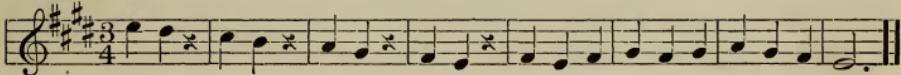
Ex. 98.



Ex. 99.



Ex. 100.



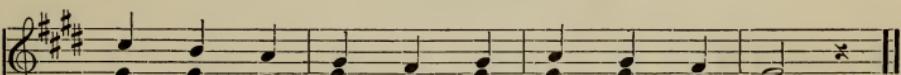
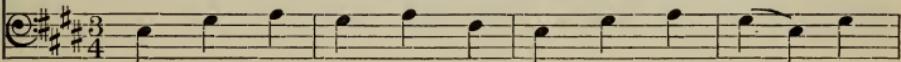
Ex. 101.



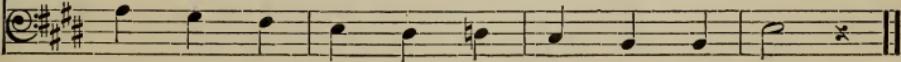
LADYBIRD.



1. La - dy - bird, la - dy - bird, fly a - way home, Your
 2. Lit - tle girl, lit - tle girl, there will I go, And
 3. Then I will say to them, one, two, three, fly! And



house is on fire and your chil - dren will burn.
 gath - er my chil - dren dear all in a row.
 off we will make our way up to the sky.



Ch. Ser. B, page 1, Ex. 4; page 9.

Ex. 102.

Do, re, mi, fa - o - do,

Ex. 103.

Christ-mas comes but once a year,

Ex. 104.

With its mer - ri - ment and cheer.

Ex. 105.
Ex. 106.

Good night! sleep tight! Wake up bright!

Ex. 107.

Good morn - ing! good mor - row! To - day has no sor - row.

Ex. 108.
THE MOON.

1. I see the moon, the moon sees me; God bless the moon, God bless me.

2. High in the sky the moon is bright; Dear moon, good night, dear moon, good night.

Vocal Drill. (See paragraph 11.)

The first staff (1) starts with a treble clef, a common time signature, and a dotted half note. It then changes to a bass clef, a 3/4 time signature, and a series of eighth notes. The second staff (2) starts with a bass clef, a 3/4 time signature, and a dotted half note. It then changes to a treble clef, a 3/4 time signature, and a series of eighth notes. The third staff (3) starts with a treble clef, a 3/4 time signature, and a dotted half note. It then changes to a bass clef, a 3/4 time signature, and a series of eighth notes.

Oral Dictation. (See paragraphs 14, 15.)

The first staff (1) starts with a treble clef and a common time signature. The second staff (2) starts with a bass clef and a common time signature. Both staves consist of a series of quarter notes followed by a double bar line and another series of quarter notes.

Written Dictation. (See paragraph 16.)

The first staff (1) starts with a treble clef and a common time signature. The second staff (2) starts with a bass clef and a common time signature. The third staff (3) starts with a treble clef, a 3/4 time signature, and a series of eighth notes. The fourth staff (4) starts with a treble clef and a common time signature. The fifth staff (5) starts with a bass clef and a common time signature. The sixth staff (6) starts with a treble clef and a common time signature. The seventh staff (7) starts with a treble clef, a 3/4 time signature, and a series of eighth notes. The eighth staff (8) starts with a treble clef and a common time signature. The ninth staff (9) starts with a treble clef, a 3/4 time signature, and a series of eighth notes. The tenth staff (10) starts with a treble clef and a common time signature. The eleventh staff (11) starts with a treble clef, a 3/4 time signature, and a series of eighth notes. The twelfth staff (12) starts with a treble clef and a common time signature. The thirteenth staff (13) starts with a bass clef and a common time signature. The fourteenth staff (14) starts with a bass clef and a common time signature. The fifteenth staff (15) starts with a bass clef and a common time signature.

Ch. Ser. B, page 2, Ex. 4; page 10.

Ex. 109.

Do - re, do.

A STORY OF CHILDREN.

1. Three chil - dren slid - ing on the ice, Up - on a summer's day; As
2. The day was cold, the ice was warm, The chil dren they were sad; When

it fell out, they all fell in, The rest they ran a - way.
all at once the school-bell rang, And, pres - to! they were glad.

The new meter signature is $\frac{3}{8}$. Each complete measure contains the value of three eighth notes ($\text{♪} \text{♪} \text{♪}$).

Ex. 110.

Ex. 111.

EIGHTH NOTE. EIGHTH REST.

 SIGNATURE OF B_b MAJOR.

Ch. Ser. B, page 2, Ex. 1; page 10.

Ex. 112.

Do, ti, la - o - do,

Ex. 113.

Ex. 114.

Ex. 115.

Ch. Ser. B, page 2, Ex. 3; page 10.

Ex. 116.

Do - la, ti, do.

A WONDERFUL MAN.

1. There was a man in our town And he was won-drous wise; He
2. And when he saw his eyes were out, With all his might and main He

fell in - to a bram - ble bush And scratch'd out both his eyes.
jumped in - to an - oth - er bush, And scratch'd them in a - gain.

PUZZLE SONG.

A. STRUTH.

1. There is a plant you of - ten see In gar-dens and in fields; Its
2. Its fruit,when young,is soft and white,And close-ly wrapped in green; And
3. But when the tas - sels dry and brown,The fruit is ripe and old; It
4. The fruit,when young,we boil and roast;When old,we grind it well. Now

stalk is straight,its leaves are long, And pre - cious fruit it yields.
 tas - sels hang from ev - 'ry ear, Which chil - dren love to glean.
 peeps from out the wrap-ping dry Like beads of yel - low gold.
 think of all the plants you know, And try its name to tell.

Ex. 117.

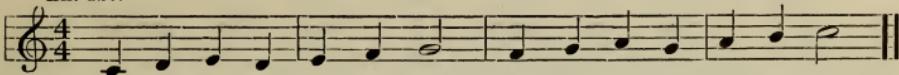
Ex. 118.

Ch. Ser. B, page 3 ; page 11.

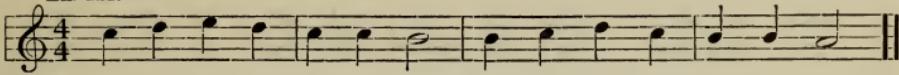
Ex. 119.



Ex. 120.



Ex. 121.

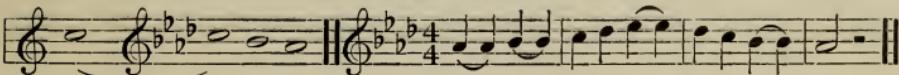


Ex. 122.



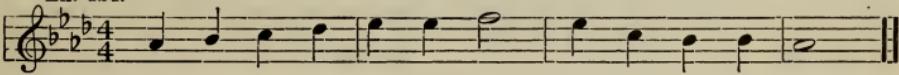
Ch. Ser. B, page 2, Ex. 5 ; page 11.

Ex. 123.



Do - i - mi, re, do.

Ex. 124.



THE TAILORS AND THE SNAIL.



1. Four and twen - ty tai - lors Went to kill a snail,
2. She put out her horns Like a lit - tle ky - loe cow;



The best man a - mong them Durst not touch her tail.
Run, tai - lors, run, or She'll kill you all just now.

TOP SPINNING.

1. I spin, and spin, and spin my top,
2. I love to spin it on the ground,

spin my top, spin my top, And all it does is
on the ground, on the ground, And hear it hum as

spin and stop, spin and stop, spin and stop.
it goes round, it goes round, it goes round.

Ex. 125.

Ex. 126.

Ex. 127.

Ex. 128.

Ex. 129.

Ex. 130.

TIE. Two notes joined by the tie are sung as one note having their united values.
 $\overbrace{P\ P}$ equals $=$; and $\overbrace{P\ P}$ equals P .

Ch. Ser. B, page 1, Ex. 4; page 11.

Ex. 131.

Do, ti, la, sol, fa - o - do,

Ex. 132.

Ex. 133.

Ex. 134.

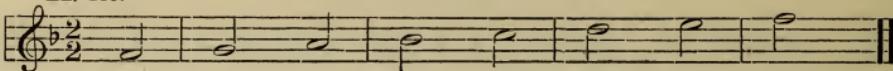
THE LAMBKIN.

1. See my lamb-kin graz - ing 'Mid the vio-llets blue,
 2. Lov-ing to the moth - er Lit - tle lambs are found,
 3. Will-ing - ly they yield us Gar-ments thick and warm,

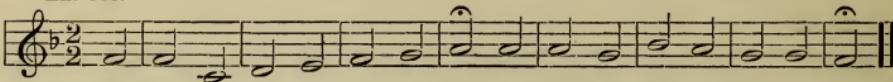
Crop - ping ros - y dai - sies, Tast - ing morn-ing dew.
 Kind to one an - oth - er, Kind to all a - round.
 Care - ful - ly to shield us From the win - ter storm.

Ch. Ser. B, page 1, Ex. 4; page 11.

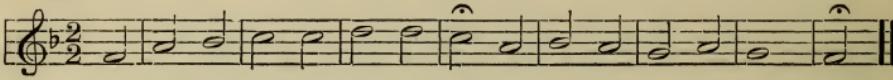
Ex. 135.



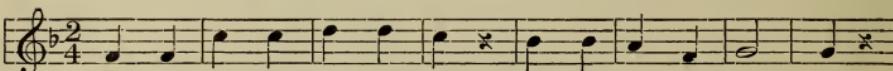
Ex. 136.



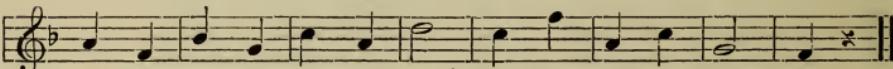
Ex. 137.



SLEEP SONG.

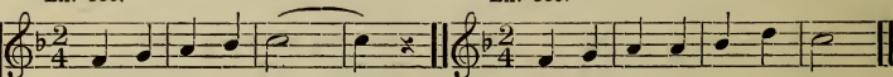


1. When the chil - dren fall a - sleep, Stars are wak - ing bright - ly.
2. All the chil - dren fall a - sleep While the stars are gleam - ing.
3. Sleep,then,sleep,each lit - tle child! Sweet - est dreams come nigh thee!

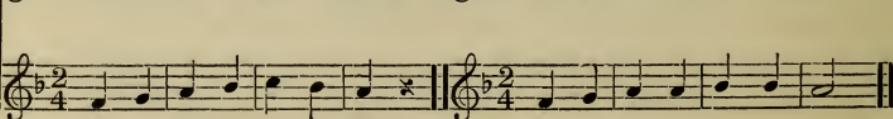


Down-ward then,their watch to keep, An - gels flut - ter light - ly.
 An - gels faith - ful watch will keep O'er them sweet - ly dream - ing.
 Shut thine eyes in slum - ber mild, God is watch-ing by thee !

Ex. 138.



Ex. 139.



Vocal Drill. (See paragraph 11.)

The first staff (1) starts with a treble clef, a key signature of two flats, and a common time signature. It consists of a dotted half note followed by four quarter notes. The second staff (2) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by six eighth notes. The third staff (3) starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of a dotted half note followed by six eighth notes.

Oral Dictation. (See paragraphs 14, 15.)

The first staff (1) starts with a treble clef and a common time signature. It consists of a dotted half note followed by three eighth notes. The second staff (2) starts with a treble clef and a common time signature. It consists of a dotted half note followed by three eighth notes. The third staff (3) starts with a treble clef and a common time signature. It consists of a dotted half note followed by three eighth notes. The fourth staff (4) starts with a treble clef and a common time signature. It consists of a dotted half note followed by three eighth notes. The fifth staff (5) starts with a treble clef and a common time signature. It consists of a dotted half note followed by three eighth notes. The sixth staff (6) starts with a treble clef and a common time signature. It consists of a dotted half note followed by three eighth notes. The seventh staff (7) starts with a treble clef and a common time signature. It consists of a dotted half note followed by three eighth notes.

Written Dictation (See paragraph 16.)

The first staff (1) starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of a dotted half note followed by three eighth notes. The second staff (2) starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of a dotted half note followed by three eighth notes. The third staff (3) starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of a dotted half note followed by three eighth notes. The fourth staff (4) starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of a dotted half note followed by three eighth notes. The fifth staff (5) starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of a dotted half note followed by three eighth notes. The sixth staff (6) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The seventh staff (7) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The eighth staff (8) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The ninth staff (9) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The tenth staff (10) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The eleventh staff (11) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The twelfth staff (12) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The thirteenth staff (13) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The fourteenth staff (14) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes. The fifteenth staff (15) starts with a treble clef, a key signature of one flat, and a common time signature. It consists of a dotted half note followed by three eighth notes.

Ch. Ser. B, page 1, Ex. 3; page 11.

Ex. 140.

Do, re, mi - o - do,

Ex. 141.

Ex. 142.

Ex. 143.

Ex. 144.

Note the new meter signature $\frac{2}{8}$. Each complete measure contains two eighth notes or their equivalent. (♩ ♩), (♩ ˘), (˘).

Ch. Ser. B, page 1, Ex. 4; page 11.

Ex. 145.

Do, fa - o - do,

Ex. 146.

Ex. 147.

Ex. 148.

MARCHING.

EMMA MUNDELLA.

EMMA MUNDELLA.



1. March-ing one by one we come, As if we were sol-diers brave
 2. Heads high up in air must stay, Tall - er, straighter, we shall grow.



Go-ing forth to sound of drum, Wrong to right and life to save.
 Tho' our marching seem but play, 'Twill great good on us be - stow.

Ch. Ser. B, page 12.

Ex. 149.

Ex. 150.

A RIVER SONG.

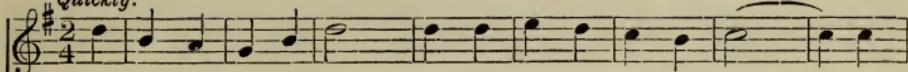
EMMA MUNDELLA.

1. Riv - er, flow gay - ly Down to the sea, In my boat
 2. I would see cit - ies Ru - ined and old; Pal - a - ces,
 3. I would see moun-tains Glit - tring with snow, Dark, mass - ive
 4. Oh! what a won - drous Jour - ney we'll go. Oh! how I

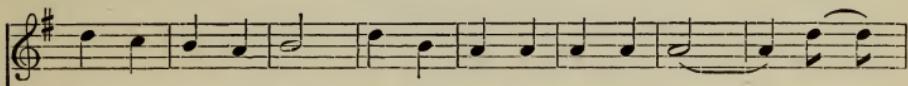
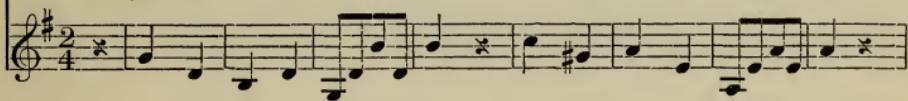
take me The great world to see; Riv - er, flow gay - ly
 tem - ples Whose tales have been told; Rare flow'rs and palm groves,
 for - ests That cen - tu - ries know; I'd see the far North,
 long these Rare won - ders to know. Riv - er, flow gay - ly

Down to the sea, In my boat take me The great world to see.
 Home of birds bright, Where there's no win - ter And no winds that blight.
 Ice-bound and drear, Where men have hard-ship And per - il to fear.
 Down to the sea, In my boat take me The great world to see.

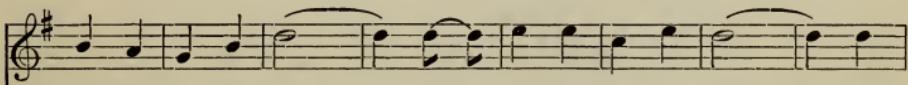
I SAW A SHIP A-SAILING.

Quickly.

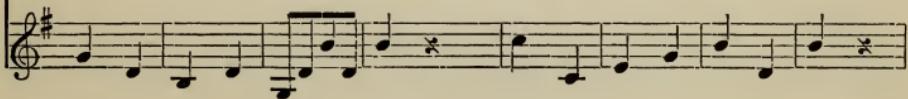
1. I saw a ship a - sail - ing, A - sail - ing on the sea, . . . And
2. The four and twen-ty sail - ors That stood be-tween the decks, . . . Were



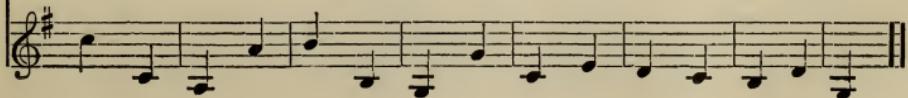
oh, it was all la - den With pret-ty things for thee ! There were
four and twen-ty white mice, With chains a-bout their necks. The



com - fits in the cab - in, And ap - ples in the hold; . . . The
cap - tain was a duck, . . . With a pack - et on his back; . . . And



sails were made of silk, . . . The masts were made of gold.
when the ship be - gan to move, The cap - tain said, "Quack, quack!"



Ch. Ser. B, page 1, Ex. 5 ; page 12.

Ex. 151.

Do, sol - o - do,

Ex. 152.

Ex. 153.

Ex. 154.

Ex. 155.

Ex. 156.

Ex. 157.

Ch. Ser. B, page 2, Ex. 1 ; page 12.

Ex. 158.

Do, ti, la - o - do,

Ex. 160.

Ex. 161.

Ex. 162.

Vocal Drill. (See paragraph 11.)

The first staff (number 1) starts with a treble clef, a common time signature, and a key signature of one sharp. It consists of a single measure followed by a repeat sign and a measure of eighth-note pairs. The second staff (number 2) begins with a treble clef, a common time signature, and a key signature of two sharps. It also features a single measure followed by a repeat sign and a measure of eighth-note pairs. The third staff (number 3) starts with a treble clef, a common time signature, and a key signature of four sharps. It follows the same pattern of a single measure, repeat sign, and a measure of eighth-note pairs.

Oral Dictation. (See paragraphs 14, 15.)

This section contains ten numbered measures of oral dictation exercises. The measures are organized into three groups: measures 1 through 3, measures 4 through 7, and measures 8 through 10. Each group is separated by a double bar line with repeat signs. The exercises consist of various patterns of quarter notes and rests, primarily in common time with a key signature of one sharp.

Written Dictation. (See paragraph 16.)

This section contains thirteen numbered measures of written dictation exercises. The measures are organized into four groups: measures 1 through 4, measures 5 through 8, measures 9 through 12, and measures 13. Each group is separated by a double bar line with repeat signs. The exercises include various rhythmic patterns such as eighth-note pairs, sixteenth-note chords, and quarter-note triplets, all in common time with a key signature of one sharp.

Ch. Ser. B, page 1, Ex. 2; page 7 for review drill.

Ex. 163.

Do, re - o - do,

Ex. 164.

All is safe - ly gath-ered in, Ere the win - ter storms be - gin.

Ex. 165.

Ex. 166.

Ex. 167.

Ch. Ser. B, page 2, Ex. 3; page 9 for review drill.

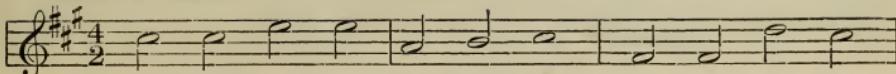
Ex. 168.

Do - la, ti, do.

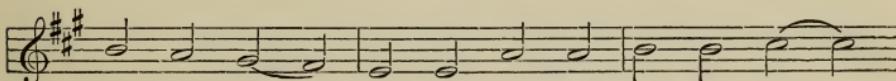
Ex. 169.

MORNING HYMN.

THOMAS PARNELL.



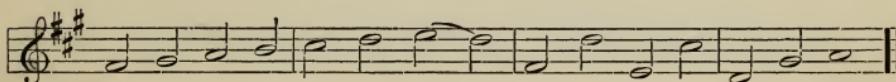
1. See, the star that leads the day, Ris - ing, sheds a
2. From a heart sin - cere and sound, From its ver - y



gold - en ray To make the shades of dark - ness go From
deep - est ground, Send de - vo - tion up on high, . .

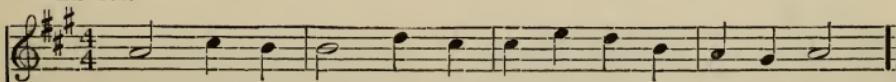


heav'n a - bove to earth be-low, From heav'n a-bove to earth be - low, And
Wing'd with heat to reach the sky, Wing'd with heat to reach the sky; . .



warn us ear - ly with the sight, To leave the beds of si - lent night.
See, the time for sleep has run! Rise be - fore or with the sun.

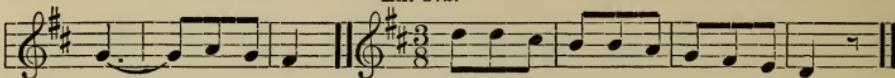
Ex. 170.



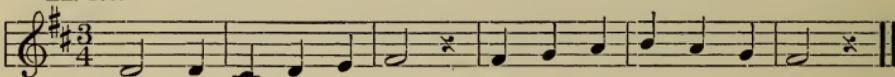
Ch. Ser. B, page 12 for review drill.
Ex. 171.



Ex. 172.



Ex. 173.

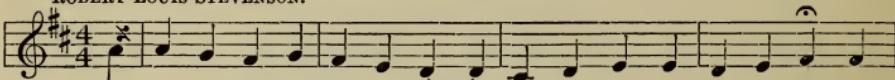


Ex. 174.



ON FOREIGN LANDS.

ROBERT LOUIS STEVENSON.



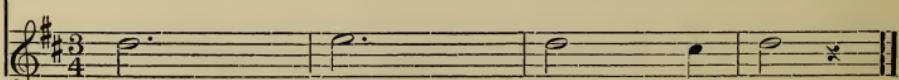
1. Up in - to the cher - ry tree, Who should climb but lit - tle me? I
2. I saw the next door garden lie, Adorn'd with flow'rs, be-fore my eye, And
3. I saw the dimpling riv - er pass And be the sky's blue looking-glass; The



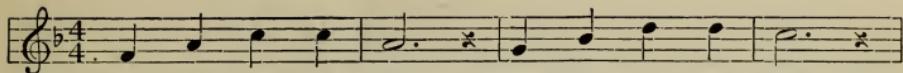
held the trunk with both my hands, And looked a - broad on for - eign lands.
ma - ny pleas - ant pla - ces more That I had nev - er seen be - fore.
dust - y roads go up and down With peo-ple tramp-ing in - to town.

Ch. Ser. B, page 7, Ex. 3.

Ex. 175.



BUSY BEE.



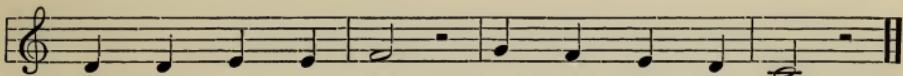
1. See the bus - y bee, Work - ing all the day;
2. Buzz - ing in the trees In the leaf - y shade,



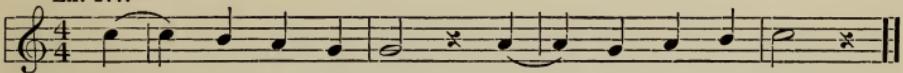
Find - ing hon - ey ev - 'ry - where, Stor - ing it a - way.
Seek - ing out the treas - ures The dear Lord hath made.

Ch. Ser. B, page 11 for review drill.

Ex. 176.



Ex. 177.

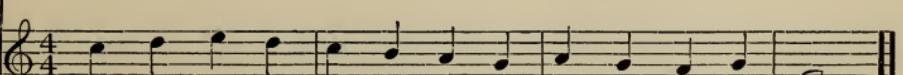


Ex. 178.



Come, ye thank - ful peo - ple, come, Sing a song of har - vest home.

Ex. 179.



Ch. Ser. B, page 2, Ex. 3; page 11 for review drill.

Ex. 180.

Do - la, ti, do.

Ex. 181.

Hum, hum, hum, Hear the bus - y bee;

Hum, hum, hum, hum, hum, hum, Sings he mer - ri - ly.

Ex. 182.

Nev - er mind the rain, For sun - shine comes a - gain.

Ex. 183.

Ex. 184.

Ch. Ser. B, page 1, Ex. 4; page 12 for review drill.

Ex. 185.

Do, re, mi, fa - o - do,

Note the new meter signature $\frac{6}{8}$. Accent the first and fourth beats.

Ex. 186.

Ex. 187.

Ex. 188.

Ex. 189.

Ex. 190.

Puss - y plays the whole day long, And at night she purrs a song.

Ex. 191.

Puss - y plays the whole day long, And at night she purrs a song.

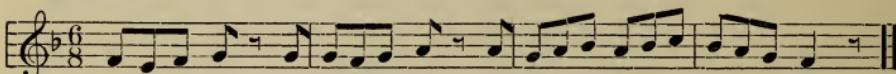
Ex. 192.

Ch. Ser. B, page 12.

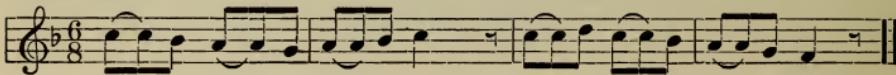
Ex. 193.



Ex. 194.



Ex. 195.



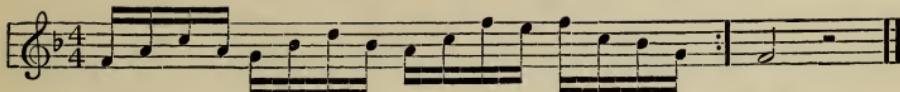
SPRING SONG.

1. The snow is dis - ap - pear - ing from moun - tain, field, and
 2. The gen - tle rain is bring - ing a greet - ing to the

plain; And spring with promise cheer-ing brings all bright flow'r's a-gain.
 trees, And mer - ry birds are sing - ing a song up - on the breeze.

The musical score for "Spring Song" consists of three staves. The top staff is for the voice, showing the vocal line with lyrics. The middle staff is for the piano, showing bass notes. The bottom staff is for the piano, showing treble notes. The music is in common time (indicated by a '6' over an '8') and a key signature of one flat. The vocal line features eighth-note patterns and some sixteenth-note figures. The piano parts provide harmonic support with sustained notes and rhythmic patterns.

Vocal Drill.



The vocal drills may be taken from various pitches, but when the range of the drill includes a full octave, as does the above, the teacher should not start with a pitch higher than that given in the printed exercise.

Vocal drills should be taken with the syllables Do, Re, Mi, etc., and with vowels as ä, o, oo.

Oral Dictation. (See paragraphs 14, 15.)

Written Dictation. (See paragraph 16.)

Before taking the octave the location of the two Do's should be found by the pupils.

Ch. Ser. B, page 12, Ex. 4.

Ex. 196.

A musical score for 'The Star-Spangled Banner' in G major (indicated by a treble clef) and common time (indicated by a 'C'). The key signature has one sharp, indicating F# major. The melody begins with a dotted half note followed by a whole note, then a half note, and a series of eighth notes. The music is written on five staves.

Do, ti, la, sol - o - do,

Ex. 197.

A musical score for piano, showing two staves. The top staff uses a treble clef and a common time signature (indicated by '8'). The bottom staff uses a bass clef and a common time signature. Measures 11 and 12 are shown, separated by a double bar line with repeat dots. Measure 11 consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a half note (D) followed by a quarter note (G), then continues with the same sequence of chords as measure 11.

Ex. 198.

Ex. 199.

A musical score for piano, featuring two staves. The left staff uses a treble clef and a common time signature (indicated by '8'). The right staff uses a treble clef and a 3/4 time signature. The music consists of eighth-note patterns.

Ex. 200.

Ex. 201.

A musical score for piano, showing measures 11 and 12. The key signature is A major (one sharp). Measure 11 starts with a half note G, followed by eighth-note pairs (G, B) and (B, D). Measure 12 starts with a quarter note C, followed by eighth-note pairs (C, E) and (E, G).

Ex. 202.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. Measures 11 and 12 are shown, consisting of eighth-note patterns.

Ex. 203.

A musical score for 'The Star-Spangled Banner' in G major, 3/8 time. The first two measures show a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes.

Do, ti, la - o - do,

Ex. 204.

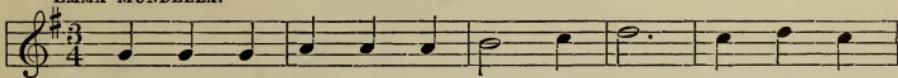
A musical score for piano, showing two staves. The top staff uses a treble clef and a common time signature (indicated by '8'). The bottom staff uses a bass clef and a common time signature. Measures 11 and 12 are shown, separated by a double bar line. Measure 11 consists of eighth-note patterns. Measure 12 begins with a sixteenth-note pattern, followed by eighth-note pairs, and ends with a single eighth note.

Ex. 205.

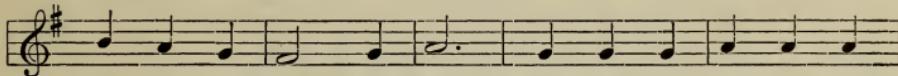
A musical score page showing measures 11 and 12. The key signature changes to G major (one sharp) at the beginning of measure 12. Measure 11 consists of eighth-note patterns. Measure 12 begins with a single eighth note followed by a sixteenth note rest, then continues with eighth-note patterns.

THE FLOWER GIRLS.

EMMA MUNDELLA.



1. "Ros - es and lil - ies!" the flow'r girls cry. "One for a
2. Ros - es and lil - ies, what do you bring? Bring to us
3. News to the flow'r girls, that now are gone All the cold,
4. So we will each for one pen - ny buy Ros - es or

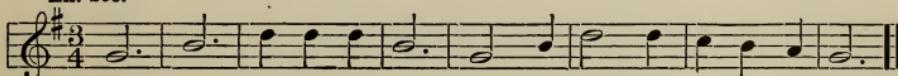


pen - ny, be pleased to buy!" Ros - es and lil - ies all
here at the close of spring? News of bright sun - shine and
dull days when no sun shone, Days that were long to them,
lil - ies which now they cry. Flow - ers will make our homes

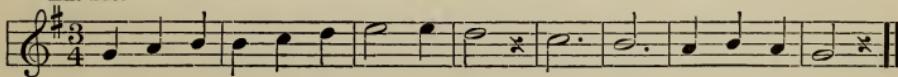


fresh and white, Pluck'd in the dew of the morn - ing bright.
gar - dens gay, Where love - ly flow - ers grow day by day.
drear and sad, No flow'rs to com - fort them, make them glad.
gay and bright, Pence will the flow - er girls' lot make light.

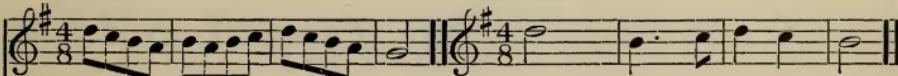
Ex. 206.



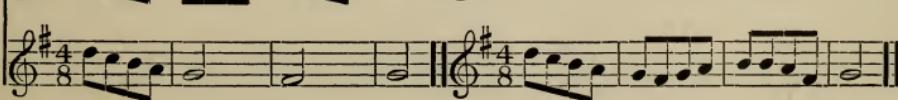
Ex. 207.



Ex. 208.

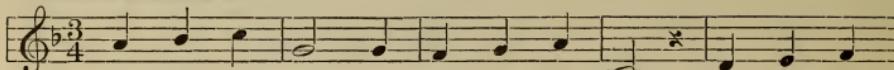


Ex. 209.

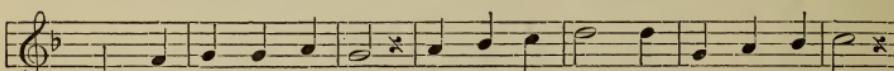


LITTLE WHITE LILY.

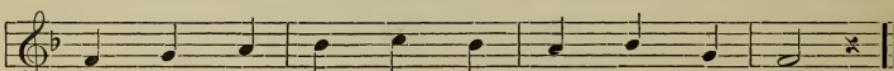
GEORGE MACDONALD.



1. Lit - tle white lil - y Sat by a stone, Droop - ing and
2. Lit - tle white lil - y Said, "It is good; Lit - tle white
3. Lit - tle white lil - y Droop - eth with pain, Wait - ing and
4. Lit - tle white lil - y Smells ver - y sweet; On her head

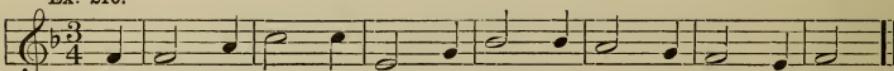


wait - ing Till the sun shone. Lit - tle white lil - y Sun-shine has fed;
 lil - y's Clothing and food." Lit - tle white lil - y Dressed like a bride!
 wait - ing For the wet rain. Lit - tle white lil - y Hold - eth her cup;
 sun - shine, Rain at her feet. Thanks to the sun-shine, Thanks to the rain,

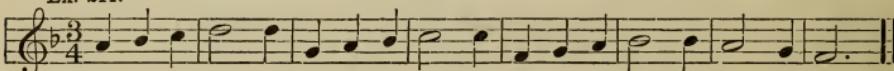


Lit - tle white lil - y Is lift - ing her head.
 Shin - ing with white - ness, And crown - ed be - side!
 Rain is fast fall - ing And fill - ing it up.
 Lit - tle white lil - y Is hap - py a - gain.

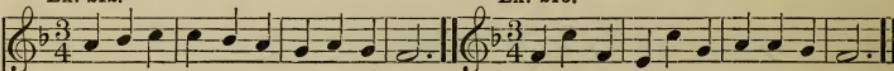
Ex. 210.



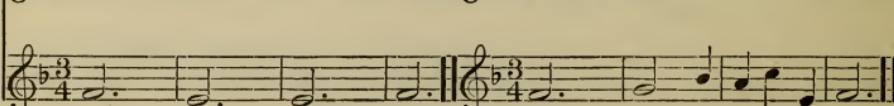
Ex. 211.



Ex. 212.



Ex. 213.



Ch. Ser. B, page 10.

Ex. 214.

Do - la, ti, do.

THE LEAVES HAVE A PARTY.

1. No - vem - ber gave a par - ty; The leaves by hun - dreds
2. The Chest - nuts came in yel - low, The Oaks in crim - son
3. Then in the rust - y hol - lows, At hide - and - seek they

came,—The Chest - nuts, Oaks, and Ma - ples, And leaves of ev - 'ry dressed, The love - ly Miss - es Ma - ple In scar - let looked their played; The par - ty closed at sun - down, And ev - 'ry - bod - y

name. The sun - shine spread a car - pet, And ev - 'ry - thing was best. All bal - anced to their part - ners, And gay - ly flut - tered stayed. Pro - fes - sor Wind played loud - er, They flew a - long the

grand; Miss Weather led the dan - cing; Pro - fes - sor Wind, the band. by; The sight was like a rain - bow New - fall - en from the sky. ground; And there the par - ty end - ed In “hands a - cross, all round.”

Ex. 215.

Ch. Ser. B, page 11.

Ex. 216.

Do, re - o - do,

Ex. 217.

Ex. 218.

Ex. 219.

Ex. 220.

BESIDE THE SEA.

ROBERT LOUIS STEVENSON.

1. When I was down be - side the sea, A
 2. My holes were emp - ty like a cup,— In

wood - en spoon they gave to me To dig the
 ev - 'ry hole the sea came up, Till it could

sand - y shore, To dig the sand - y shore. . .
 come no more, . . Till it could come no more. . .

PART III.

For the order of the lesson and full directions see pages 21, 22, 9-20. The vocal drills and dictation exercises given in the Part II. should be taken as review month by month with this work. Additional oral tonal dictations are given with each section of the third year work. The written dictations, tonal and rhythmic, may be selected from the simpler sight reading exercises.

The order of the lesson and the chart work should be faithfully adhered to.

Chart C presents elements for ear and eye training which are not fully developed in the exercises and songs of this book; that is, the book is made up of such material as should be read freely and with pleasure, while the ear and eye are being prepared for what is to come later in the course. Thus we secure the child's interest and pleasure, and avoid contact with that which would be too severe for free and enjoyable exercise.

Chart Series C should be followed page by page to the end; beginning with September two pages should be mastered each month. But the exercises in this book call for special drills, and these are indicated by chart references in connection with the lessons in which the drill will be applied.

The thought contained in these exercises and songs is similar to what precedes; but it is more developed here. The exercises should be sung fluently. Sing as soon as possible with a neutral syllable (loo or la).

Frequent practice should be given in repeating an exercise without looking at its representation.

This trains the memory both in sound and in representation.

Ch. Ser. C, page 1.

Ex. 221.

Musical notation for Exercise 221: A single staff in 2/2 time with a treble clef. The staff consists of 12 measures, each containing a single quarter note. The notes are evenly spaced across the staff.

Ex. 222.

Musical notation for Exercise 222: A single staff in 2/2 time with a treble clef. The staff consists of 12 measures, each containing a single eighth note. The notes are evenly spaced across the staff.

The Evenly Divided Beat.

Young pupils tend to give a beat to each tone. To correct this, require them to hold the finger down while they sing two tones, then raise it slightly and quickly, and put it down again, and sing the second two while the finger is held still.

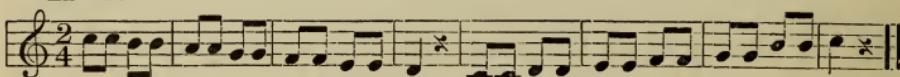
Experience seems to show that children learn more easily if downward beats alone are counted; thus, a two-part measure may be indicated by *down, up*; but *down, down*, is more effective, especially if a slight sound is made by the finger on the top of the desk.

Ch. Ser. C, p. 4.

Ex. 223.



Ex. 224.



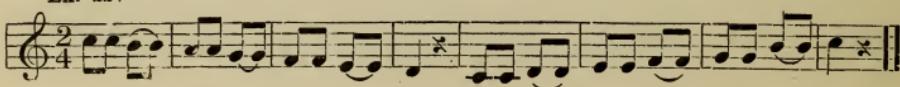
Ex. 225.



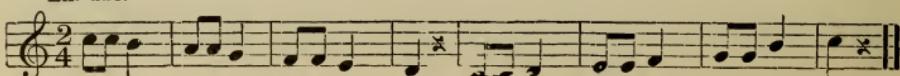
Ex. 226.



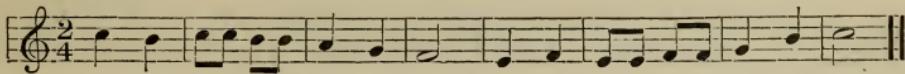
Ex. 227



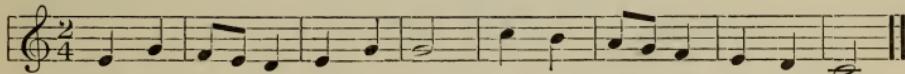
Ex. 228.



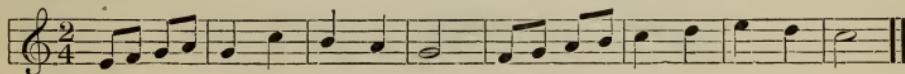
Ch. Ser. C, page 4.
Ex. 229.



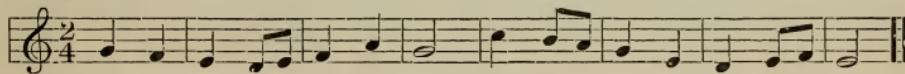
Ex. 230.



Ex. 231.



Ex. 232.

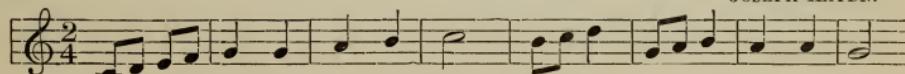


Ex. 233.

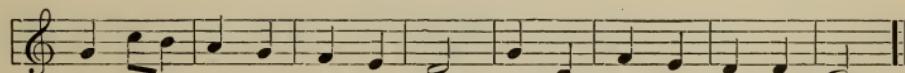


A CHILD'S PRAYER.

JOSEPH HAYDN.



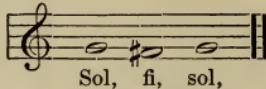
1. God of mer - cy, God of love, Lis - ten from Thy throne a - bove;
2. Young and err - ing chil-dren we, All our needs are known to Thee;



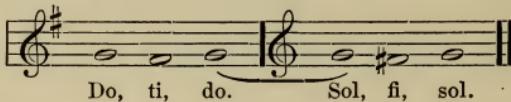
Hear, oh, hear our low - ly cry, Guide our steps and be Thou nigh.
Let us ev - er hear Thy voice, In Thy coun - sel still re - joice.

Chromatics.

A chromatic is frequently introduced between four and five of the scale. This tone is called Fi (fee), or sharp four ($\sharp 4$). It is easily sung from Sol, or five.



Sol, Fi, Sol in one key is identical in sound with Do, Ti, Do in another, so that we can use Do, Ti, Do while learning Sol, Fi, Sol, thus:—



Sing Do, Ti, Do, and then Sol, Fi, Sol, on the same pitches, and the chromatic is soon learned.

Ch. Ser. C, page 5.

Ex. 234.

Ex. 235.

Sol, fi, sol.

Ch. Ser. C, Page 6, Ex. 1.

Ex. 236.

Ex. 237.

Ex. 238.

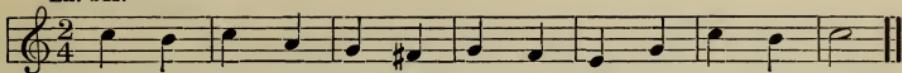
Ex. 239.

Ex. 240.

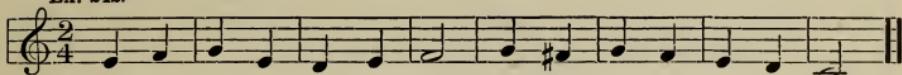
A sharp placed before a note as in Ex. 235, is called an accidental. It affects the pitch of the degree of the staff on which it occurs, but its effect does not extend beyond the next bar.

Ch. Ser. C, page 5.

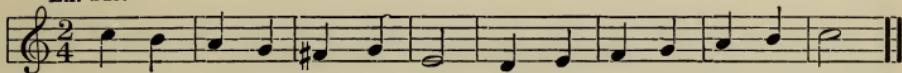
Ex. 241.



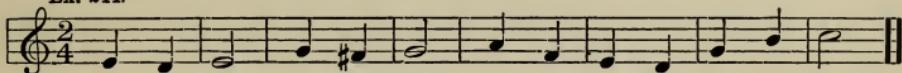
Ex. 242.



Ex. 243.



Ex. 244.

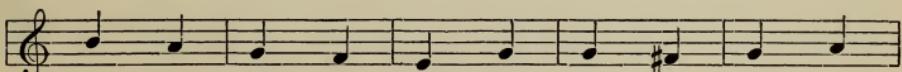


THE CORN SONG.

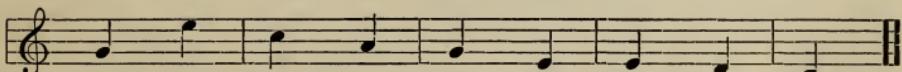
J. G. WHITTIER.



1. Heap high the farm - er's win - try hoard! Heap
 2. Let oth - er lands, ex - ult - ing, glean The
 3. We bet - ter love the har - dy gift Our



high the gold - en corn! No rich - er gift has
 ap - ple from the pine, The or - ange from its
 rug - ged vales be - stow, To cheer us when the



Au - tumn poured From out her lav - ish horn!
 gloss - y green, The clus - ter from the vine.
 storm shall drift Our har - vest fields with snow.

THE HUNTSMAN.

Folk melody.
Arr. by J. BRAHMS.

Quickly.

The musical score consists of two systems of music. The top system shows a vocal line in G clef with a 2/4 time signature, starting with a forte dynamic. The piano accompaniment below it has a bass line in C clef with a 2/4 time signature, marked 'f' (forte). The bottom system continues the piano accompaniment with a bass line in C clef, marked 'mf' (mezzo-forte). The lyrics are integrated into the vocal line of the first system.

1. The huntsman seeks the for - est, And tracks his prey with watchful mien ; With
 2. My dog is ev - er by my side, As thro' the for - est glades I fare; My

dog and gun he's nev - er done, With dog and gun he's nev - er done With
 heart is gay, I seek my prey, My heart is gay, I seek my prey, And

roam - ing, with roam - ing, With roam - ing thro' the for - est green.
 keen - ly, and keen - ly My eyes are rov - ing ev - ry - where.

Ch. Ser C, page 5, Ex. 6 and 7.

Ex. 245.

Ex. 246.

WHEN THE CHILDREN FALL ASLEEP.

AMALIE FELTHENSAL.

1. When the chil - dren fall a - sleep, Stars are wak - ing bright - ly;
2. When each bough and leaf - let gleams In the star - ry splen - dor,
3. Sleep, then, sleep, my lit - the child! Sweet - est dreams come nigh thee

Down-wards then, their watch to keep, An - gels flut - ter light - ly.

An - gels come and bring us dreams, Oh, so fair and ten - der!

Shut thine eyes in slum - ber mild; Ged is watch-ing by thee!

Ex. 247.

Do, re - o - do,

Ex. 248.
Ex. 249.
HIDE AND SEEK.*Lively.*

1. Hush, O hush! and o'er the ground Si - lent - ly come glid - ing;
2. Hush! you must not speak or stir, Or you'll be be - tray - ing;

In a - mong the trees I've found Just the place for hid - ing.
Was that Ma - ry? Watch for her; Near us she is stray - ing.

Crouch be - low the swing - ing bough, Push a - side the bram - ble;
Hark! I'm sure I heard a cry; Did they aught dis - cov - er?

There! be - fore they find us now, Far and wide they'll ram - ble.
No, a bee came hum-ming by, Through the pur - ple clo - ver.

Ch. Ser. C, page 8, Ex. 1.

Ex. 250.

Do, re - e - o - do,

Ex. 251.

Ex. 252.

Ex. 253.

Ex. 254.

Oral Dictation.

1

2

3

4

5

6

7

8

9

10

11

12

Ex. 255.

Do, re - o - do,

Ex. 256.

Ex. 257.

JOURNEYING.

EMMA MUNDELLA.

1. Riv - er, flow gay - ly Down to the sea, In my boat
 2. I would see cit - ies Ru - ined and old, Pal - a - ces,

take me The great world to see; . . . Riv - er, flow gay - ly
 tem - ples Whose tales have been told, . . . Rare flow'rs and palm groves,

Down to the sea, In my boat take me The great world to see.
 Home of birds bright, Where there's no win - ter And no winds that blight.

Ch. Ser. C, page 7, Ex. 1, 2, 3 and 4.

Ex. 258.

Ex. 258.

Do, ti, la - a - o - do, ti, do.

Ex. 259.

Sol, fi, sol.

Ch. Ser. C, page 8, Ex. 1.

Ex. 260.

Ex. 260.

Ex. 261.

Ex. 261.

THE VIOLET.

JANE TAYLOR.

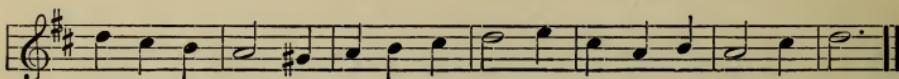
1. Down in a green and shad - y bed, A mod - est
2. And yet it was a love - ly flow'r, Its col - ors
3. Yet there it was con - tent to bloom, In mod - est
4. Then let me to the val - ley go, This pret - ty

vi - o - let grew; Its stalk was bent, it
bright . . . and fair! It might have graced a
tints . . . ar - rayed, And there dif - fused its
flow - er to see, That I may al - so

hung its head, As if . . . to hide from view.
ros - y bow'r In - stead of hid - ing there.
sweet per - fume With - in . . . the si - lent shade.
learn to grow In sweet hu - mil - i - ty.

Ch. Ser. C, pages 6 and 7.

Ex. 262.



Ex. 263.



Ex. 264.



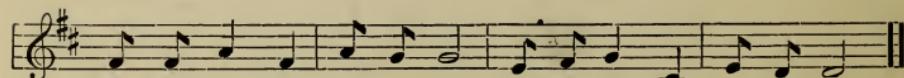
Ex. 265.



MAY SONG.



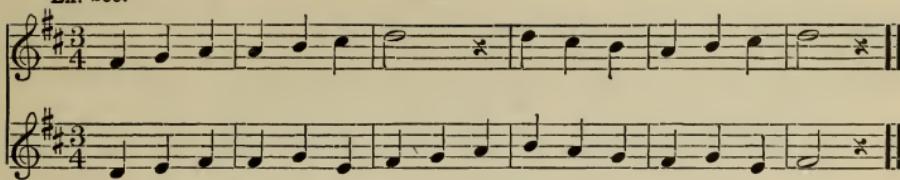
1. Dew-drops hang from leaf and stem, Each one glist'-ning like a gem;
2. Rose in bud and bloom of May, All, dear child, are yours to - day;



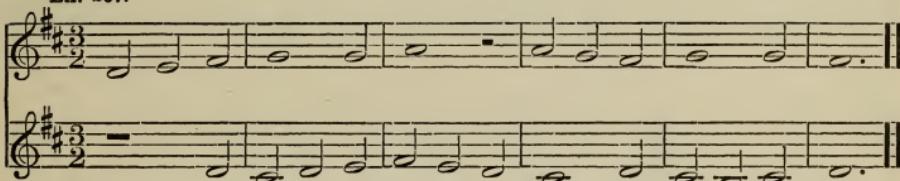
Car - ols ech - o through the air, O - ver, arch - ing skies are fair.
Ten - der - ly strew fra-grant flow'r's In the shin - ing morn-ing hours.

Ch. Ser. C, Page 7, Ex. 6.

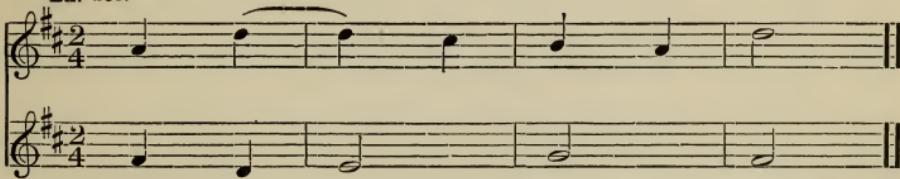
Ex. 266.



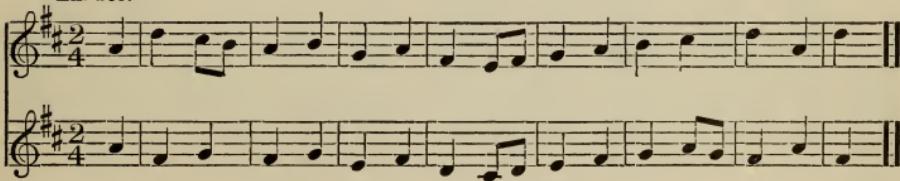
Ex. 267.



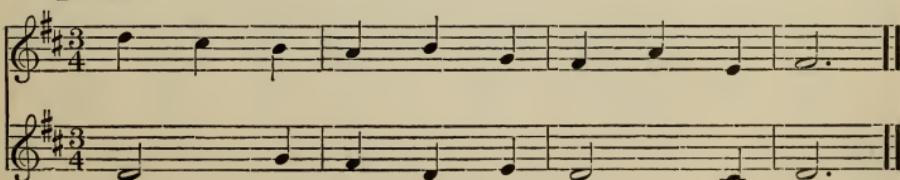
Ex. 268.



Ex. 269.



Ex. 270.



IT CAME UPON THE MIDNIGHT CLEAR.

Softly and slowly.

TRADITIONAL AIR.

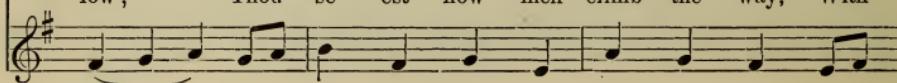


1. It came up - on the mid-night clear, That glo - rious song of
2. Still through the clo - ven skies they come, With peace - ful wings un -
3. Yet with the woes of sin and strife The world has suf - fered
4. O Prince of Peace, Thou know-est well This wea - ry world be -

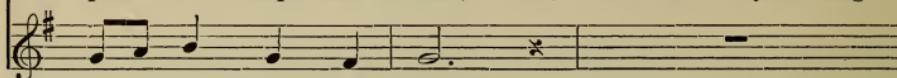


old,
furled,
long;
low;

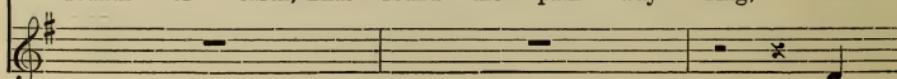
From an - gels bend - ing near the earth, To
And still their heav'n - ly mu - sic floats O'er
Be -neath the an - gel strain have rolled Two
Thou se - est how men climb the way, With

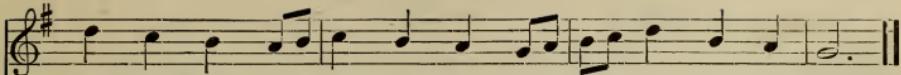


touch their harps of gold; "Peace on the earth, good
all the wea - ry world; A - bove its sad and
thou - sand years of wrong; And men, at war with
pain - ful steps and slow; Oh, still the jar - ring



will to men, From heav'n's all - gra - cious King." The
low - ly plains They bend on heav'n - ly wing, And
men, hear not The words of peace they bring: Oh,
sounds of earth, That round the path - way ring, And





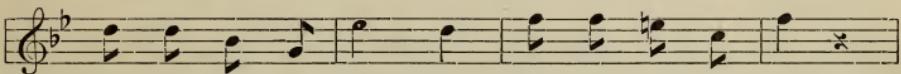
world in sol - emn still - ness lay To hear the an - gels sing.
 ev - er o'er its Ba - bel sounds The bless-ed an - gels sing.
 lis - ten now, ye men of strife, And hear the an - gels sing.
 bid the toil - er rest a - while, To hear the an - gels sing.



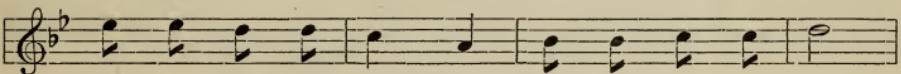
HOLLY.



1. Now 'tis mer - ry Christ - mas, And the hol - ly bright,
2. Crown for mer - ry Christ - mas Weave with gen - tle care



Hang - ing in the win - dows, Fills us with de - light.
 From the leaves so har - dy Dressed with ber - ries rare.



Dain - ty lit - tle ber - ries, Shin - ing, red and round,
 Sing the praise of hol - ly, Sign of hope and love,

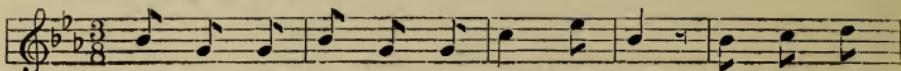


You are ver - y wel - come When snow's on the ground.
 Bright at ev - 'ry sea - son, Sent by God a - bove.

This sign means that there are four beats to a measure.

PAT-A-CAKE.

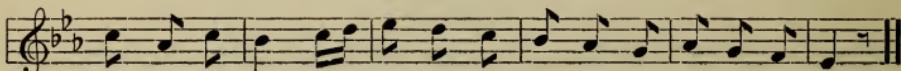
Ch. Ser. C, page 13, Ex. 4.



Pat - a - cake, pat - a - cake, bak - er's man. So I will,

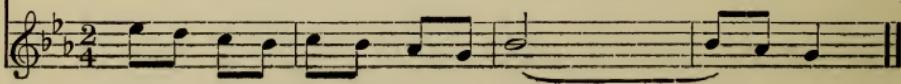
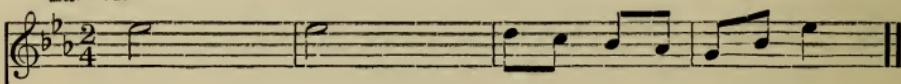


mas - ter, as fast as I can; Pat it and prick it and

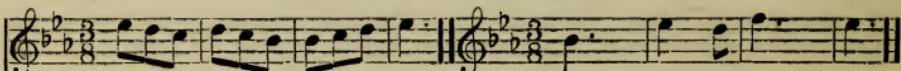


mark with a T, And put in the ov - en for Tom-my and me.

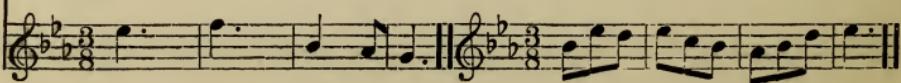
Ex. 271.



Ex. 272.



Ex. 273.



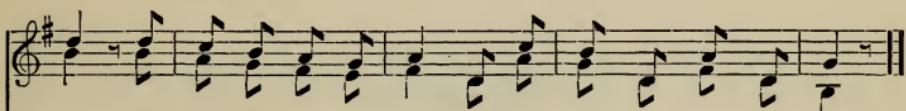
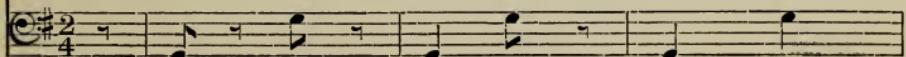
THE DAY IS BRIGHT AND SUNNY.

A. J. FOXWELL.

C. A. KERN.

Merrily.

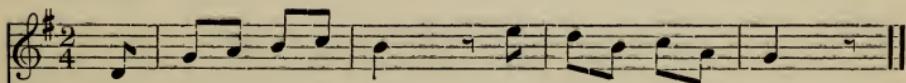
1. The day is bright and sun - ny, The air is sweet and
2. From fields of scent - ed clo - ver The larks ex - ult - ing
3. What though a pass - ing show - er Should mar thy joy a -



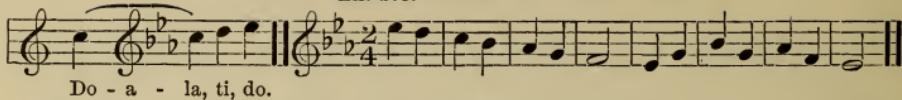
clear, The bees are seek - ing hon - ey From flow - 'rets far and near.
 spring; To each de - light-ed rov - er Their spar - kling notes they fling.
 while; The sun re - turns in pow - er, And heav'n a - gain will smile.



Ex. 274.



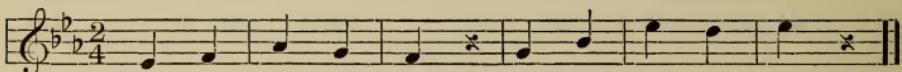
Ex. 275.



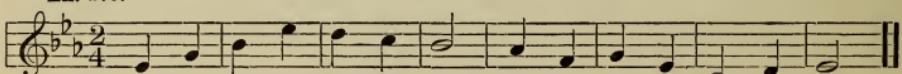
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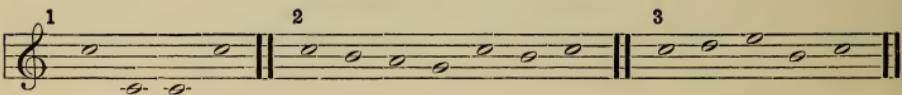
Ex. 277.



Ex. 278.

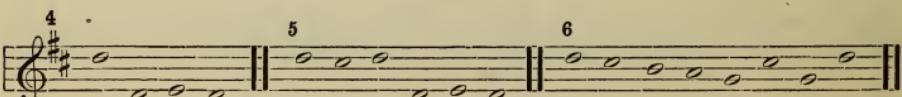


Oral Dictation.



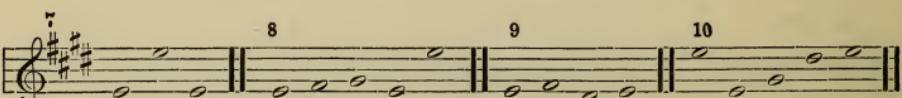
2

3



5

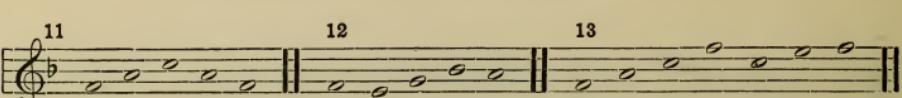
6



8

9

10

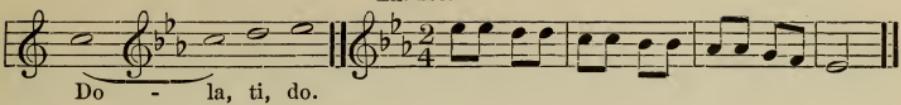


12

13

Ch. Ser. C, page 8.

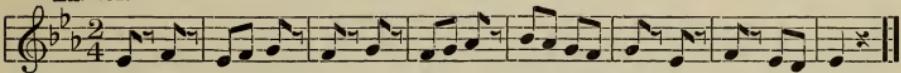
Ex. 279.



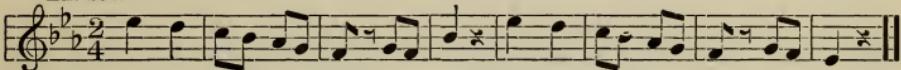
Ex. 280.



Ex. 281.



Ex. 282.



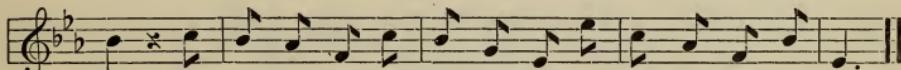
Ex. 283.



A SONG OF AUTUMN.

Lively.

1. Hal - lo! fling wide your doors to me, And heark - en all who
2. I climb the trees at morn - ing hours, 'Tis al - ways Au-tumn's
3. Hur - rah! how blithe the ech - oes ring In wood-lands green and
4. You know me well—the Au - tumn gay, At rest I ne'er can



will! I come, the Au-tumn blithe and free, With joy your breasts to fill.
 way! Ripe ap - ples fall in heav-y show'rs, And pears as sweet as they.
 still, Where thro' the branch-es leap and spring The squirrels at their will.
 be, Hal - lo! hal - lo! they call a - way, And blithe-ly fol - low me!

AN EARLY COWSLIP.

MRS. ALEXANDER.

Quickly.

Lady ARTHUR HILL.

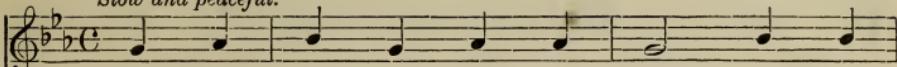
1. "Get up, lit - tle Ma - ry," Har - ry called to me; " Come and see the
2. So I got up ear - ly, Ere the dew was dry; All the lawn was
3. But no fair - y fig - ure Fled be - fore the sun. Cow-slips sure are

fair - y 'Neath the row - an tree. Sweet-er lit - tle fel - low
 pearl - y, Ros - y all the sky, And a gold-en glo - ry
 big - ger; Here is on - ly one: It has cap of yel - low;

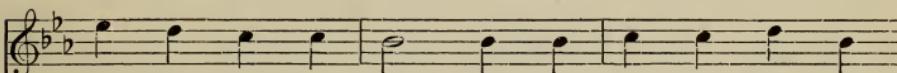
Nev - er have you seen; He has cap of yel-low; He has gown of green."
 Set the leaves a - glow Of the ash tree hoar-y, Touched the grass be-low.
 It has gown of green; Ah, you sil - ly fel - low, This is what you mean.

GOD OUR FATHER LOVES US WELL.

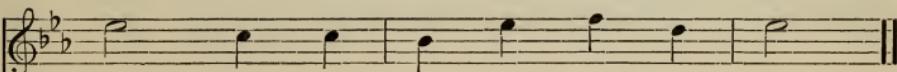
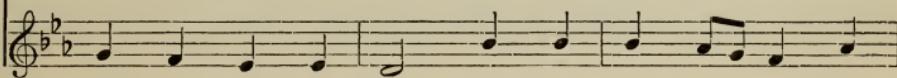
FRANZ MAIR.

Slow and peaceful.

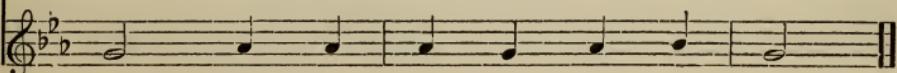
1. God our Fa - ther loves us well, All His
 2. Earth - ly sor - rows will be - fall — Cares and
 3. Yes! and that we may not share Tri - als
 4. Great and glo - rious, kind and just, Shall we
 5. Yes! we will in Him con - fide, He shall



acts of mer - cy tell; All His deal - ings speak to
 chan - ges come to all; By His won - der - work - ing
 more than we can bear, He will ev - er near us
 not His good - ness trust? While His fa - vors we re -
 o'er our thoughts pre - side; Full re - li - ance He must



man Of a wise and gra - cious plan!
 skill, These are turned to bless - ings still.
 stand, Shield - ing us with might - y hand.
 ceive, Shall we not His word be - lieve?
 claim— This we ren - der to His name!



Ch. Ser. C, page 9.

Ex. 284. Ex. 285.

Do - re, do. Do, ti, do. Sol, fi, sol.

Ex. 286.

Ex. 287.

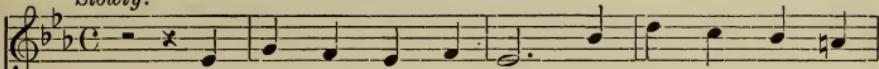
Ex. 288.

Ex. 289.

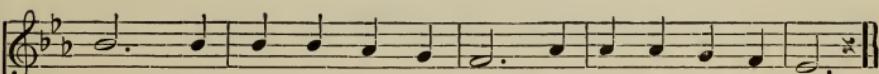
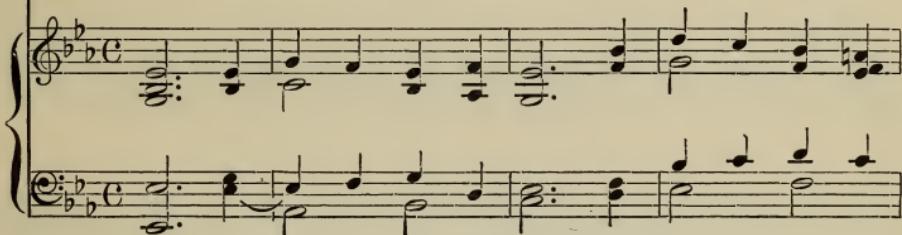
Ex. 290.

MY FATHER, HEAR MY PRAYER.

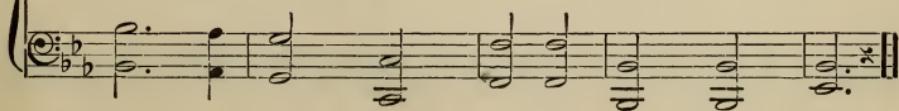
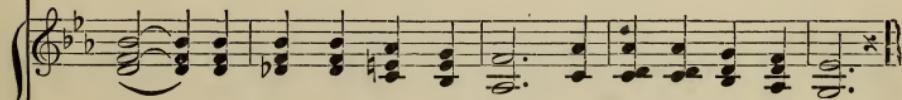
C. HUTCHINSON LEWIS.

Slowly.

1. My Fa - ther, hear my prayer, Be - fore I go to
2. For - give me all my sin, That I may sleep this
3. Lord, help me ev - 'ry day To love Thee more and
4. Then look up - on me, Lord, Ere I lie down to

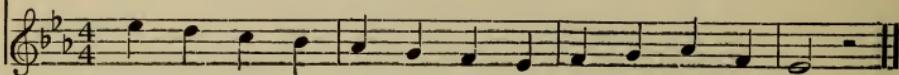
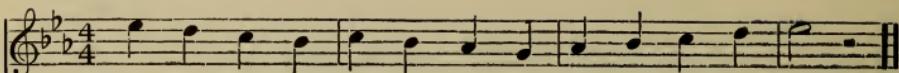


rest; It is Thy lit - tle child, Who com - eth to be blessed.
 night In safe - ty and in peace Un - til the morn-ing light.
 more, To strive to do Thy will, To wor-ship and a - dore.
 rest; It is Thy lit - tle child, Who com - eth to be blessed.

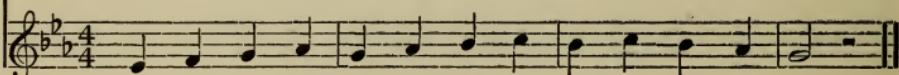
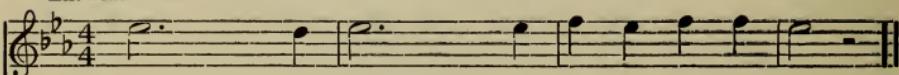


Ch. Ser. C, page 9, Ex. 5.

Ex. 291.



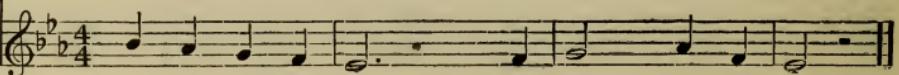
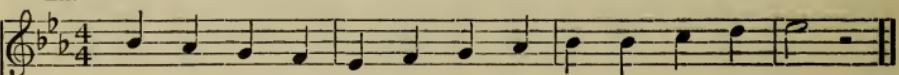
Ex. 292.



Ex. 293.

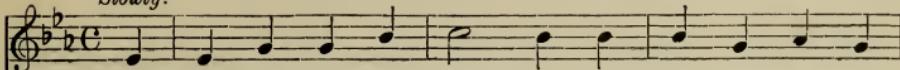


Ex. 294.

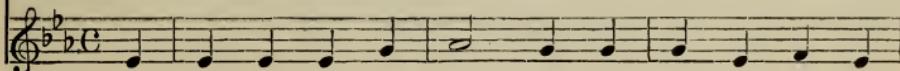


THE SHADES OF NIGHT ARE FALLING.

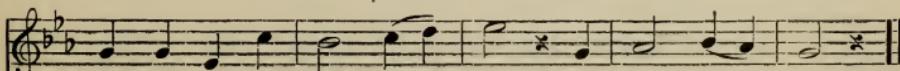
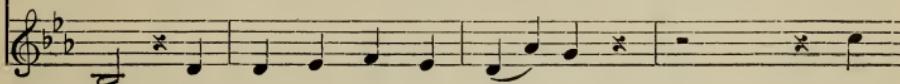
F. GARTH.

Slowly.

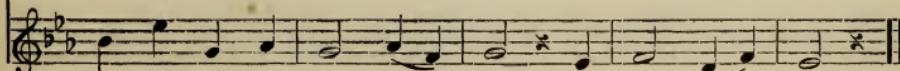
1. The shades of night are fall - ing O'er moor and wood - land
2. Earth's tribes in myr - iad num - bers, By gath- ring gloom be -
3. The stars, in sof - tened splen - dor, Shed forth a ra - diance



wild; Its calm to rest is call - ing; Then sleep, my child! then
guiled, Now sink in peace-ful slum-bers; Then sleep, my child! then
mild, They speak in ac - cents ten - der; Then sleep, my child! then



sleep, my child! Then sleep, my child! Then sleep, my child!



Ex. 295.



Ex. 296.



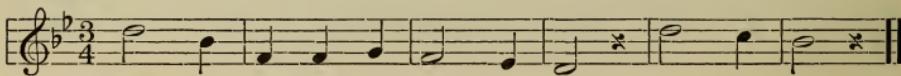
Ex. 297.



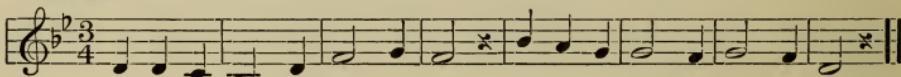
Ex. 298.



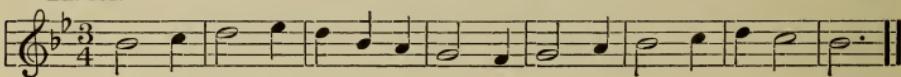
Ex. 299.



Ex. 300.



Ex. 301.



Ch. Ser. C, page 6, Ex. 3 and 4.

Ex. 302.



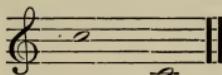
Ex. 303.



Dictation.

The form of the dictation exercise may now be varied in the following manner.

The teacher may give the pitch C and ask the children to sing the scale down from this pitch. She may then call for the octave down, and the children should respond with



Next the octave up may be called for.

Having sung the scale and the octave from C, the pitch D may be given and the scale and octave from this pitch called for, after which E may be taken as the starting point and the same course pursued.

Thus the terms scale and octave come to have a very definite meaning to the child, and he will soon be able to write from similar dictation any series of notes which the teacher calls for, affixing the proper signature in each case.

It has worked well, as a means for teaching the key signatures, to place upon the board in a convenient position all of the common signatures in both sharps and flats together, with the key note and the name of the key indicated. Thus the blackboard would bear the following,

Key of C. Key of G. Key of D. Key of A. Key of E. Key of F. Key of B \flat .

and so on up to the key of A \flat .

By constant reference to these the children become expert in the use of signatures, and much time and labor are saved.

When the children are familiar with the key signatures it is possible to secure the correct writing of scales, octaves, and brief tonal successions from direction. Thus "Write the scale from D," would be an entirely clear direction, and the children would respond by placing the key signature correctly before writing the notes.

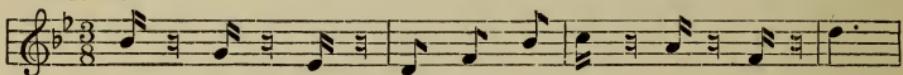
Ex. 304.



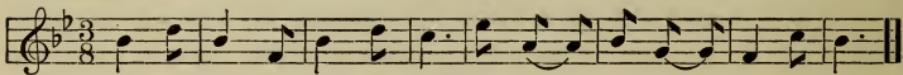
Ex. 305.



Ex. 306.



Ex. 307.



Ex. 308.

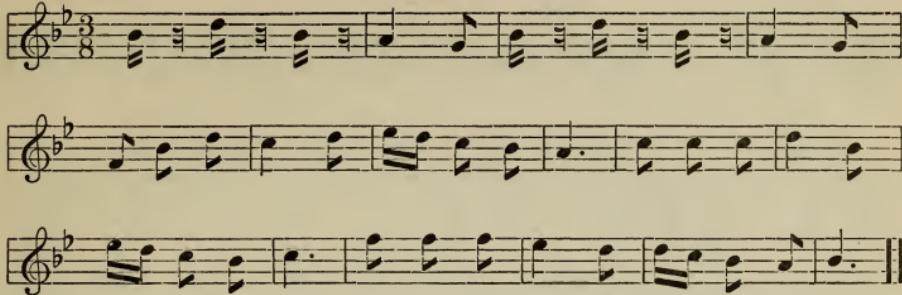


Ex. 309.



SIXTEENTH NOTE. SIXTEENTH REST.

Ex. 310.



GYPSYING IN THE WOODS.

AMALIE FELTHENSAL.

Lively.

1. We all are bold gyp - sies, So free and so gay! And we
 2. Be -neath an old oak tree We set up our tent; And in
 3. We drink from the stream-let That's flow - ing so clear; But our
 4. Here's cake, and some ap - ples! Here's chick-en, and pie! Our kind
 5. What fun to be gyp - sies, Yes, just for a day! But when

live with - in the green - wood, Yes, just for a day!
 games and mer - ry sport - ing Our day shall be spent.
 bas - kets well are fur - nished With ver - y good cheer.
 moth - er knows that hun - gry We'll be by and by.
 night comes o'er the green-wood, Then home we'll a - way.

Ex. 311.

Do - re, do.

Ex. 312.

Ex. 313.

Ex. 314.

Ex. 315.

SNOWFLAKES.

FREDERIC H. COWEN.

Softly.

1. When-e'er a snow-flake leaves the sky, It turns and turns to say, "Good-
 2. And when a snow-flake finds a tree, "Good day!" it says, "good day to
 by, Good-by, dear cloud, so cool and gray, Good-by, dear
 thee! Thou art so bare and lone-ly, dear, Thou art so
 cloud, so cool and gray!" Then light - ly trav - els on its way.
 bare and lone-ly, dear, I'll rest and call my com-rades here."

Ex. 316.

Do, ti, do, te, te, ti, do.

Ex. 317.

La, si, la, sol, sol, si, la.

Ex. 318.

Ex. 319.

Ex. 320.

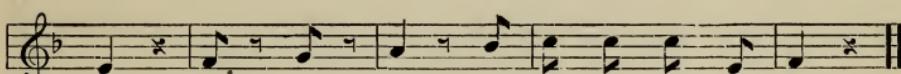
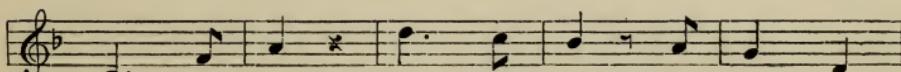
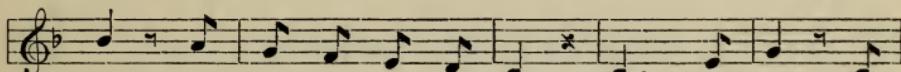
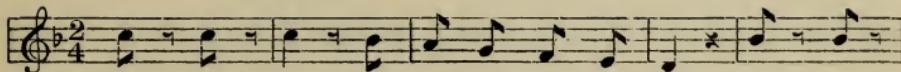
EVENING.

1. When the stars at set of sun Watch you from on high,
2. All you do and all you say, He can see and hear;
3. All your joys and griefs He knows; Counts each fall - ing tear;

When the morn - ing has be - gun, Think the Lord is nigh.
 When you work and when you play, Think the Lord is near.
 When to Him you tell your woes, Know the Lord will hear.

When the morn - ing has be - gun, Think the Lord is nigh.
 When you work and when you play, Think the Lord is near.
 When to Him you tell your woes, Know the Lord will hear.

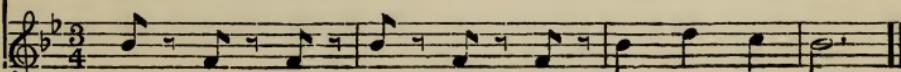
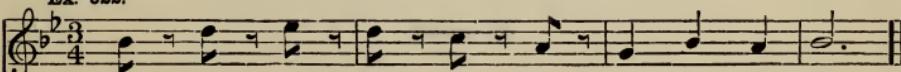
A BIRD'S SONG.



Ex. 321.

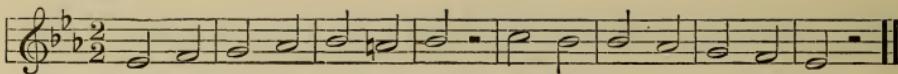


Ex. 322.

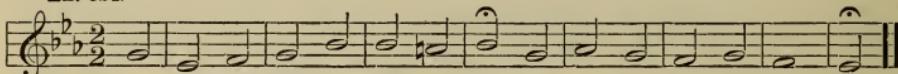


Ch. Ser. C, page 10, Ex. 4.

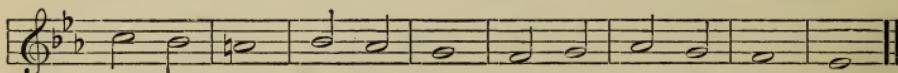
Ex. 323.



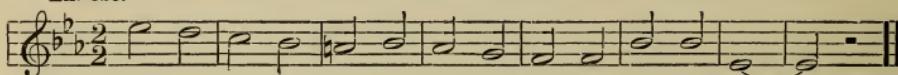
Ex. 324.



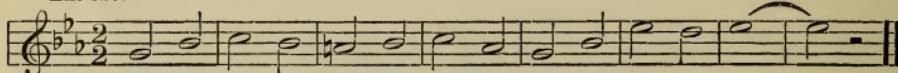
Ex. 325.



Ex. 326.



Ex. 327.

**Dictation.**

D. (1) Write the scale down from D. (2) Write the octave down from D.
 (3) Write the scale up from D. (4) Write the octave up from D.
 (5) Take the same exercise from E \flat , F, and G.

Ch. Ser. C, page 13, Ex. 6.

Ex. 328.

Ex. 329.

Ex. 330.

Ex. 331.

Musical examples 328 through 331 show rhythmic patterns in common time (indicated by a 'C' over a '2').

- Ex. 328:** Sol, fl, sol.
- Ex. 329:** Do, ti, do.
- Ex. 330:** Sol, fa, mi.
- Ex. 331:** Do, te, la.

Ex. 332.

Musical example 332 shows a rhythmic pattern in common time (indicated by a 'C' over a '2').

Ex. 333.

Musical example 333 shows a rhythmic pattern in common time (indicated by a 'C' over a '2').

Ex. 334.

Musical example 334 shows a rhythmic pattern in common time (indicated by a 'C' over a '2').

Ex. 335.

Musical example 335 shows a rhythmic pattern in common time (indicated by a 'C' over a '2').

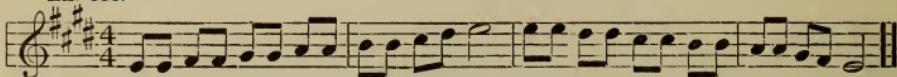
Ex. 336.

Musical example 336 shows two measures of a rhythmic pattern in common time (indicated by a 'C' over a '3').

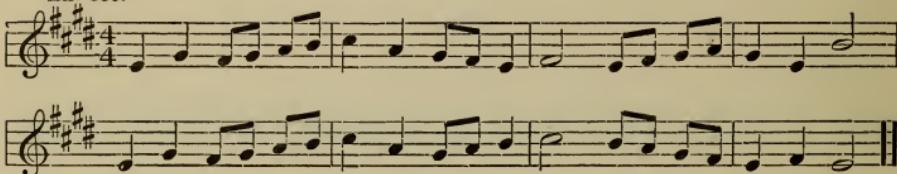
Ex. 337.



Ex. 338.



Ex. 339.



Ex. 340.



FIRE STORIES.

EMMA MUNDELLA.

Softly and slowly.

1. Some chil - dren sat round the fire one day,
 2. Till one fair boy with a bright face said,
 3. And one a fair - y - like cas - tle sees,
 4. And one a half - hid - den shel - tered lake,
 5. But when the turn of the young - est came,

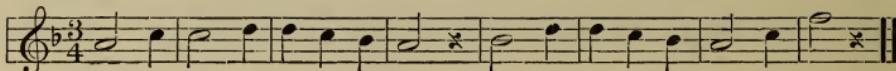
p legato.

Rest - ing a - while from rough - er play, And,
 "Let us be - fore we go to bed Each
 Cir - cled with lawns and groves of trees, All
 Round which high hills a for - tress make; In
 Sound - ly a - sleep through all the game They

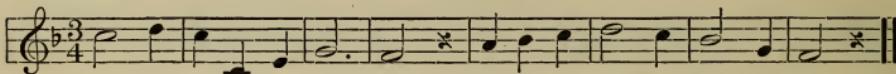
gaz - ing on the red, glow - ing mass,
 tell the sto - ry of what we see
 half trans - par - ent, of ros - y hue,—
 some grand sun - set's rich crim - s'ning glow,
 found she'd been, so up to her nest

Dream - i - ly let the mo - ments pass.
 Drawn in the fire :" they all a - gree.
 Home to en - chant - ment sure - ly due.
 Wa - ter and hills their beau - ty show.
 Car - ried her gen - tly, still at rest.

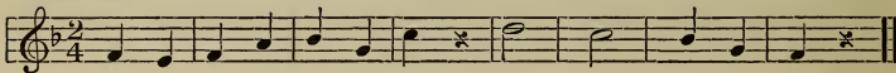
Ex. 341.



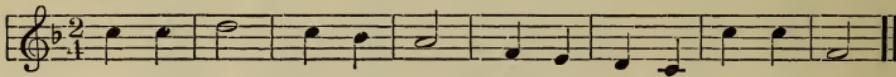
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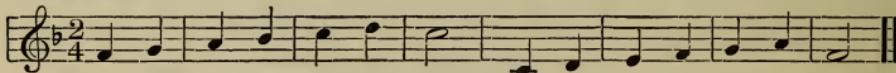
Ex. 343.



Ex. 344.



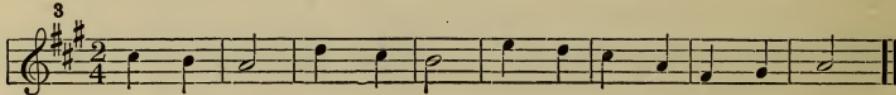
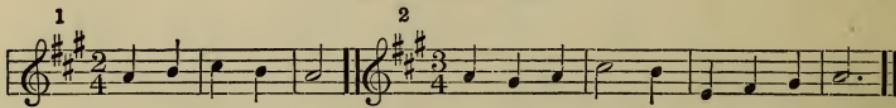
Ex. 345.



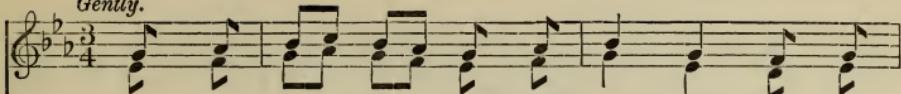
Ex. 346.



Metric Dictation.



OVER YONDER.

Gently.

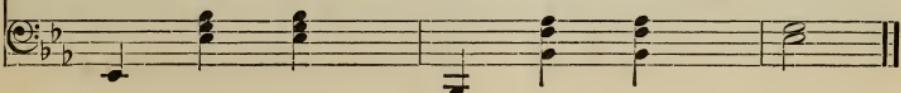
1. O - ver yon - der, green boughs un - der, Lies a
 2. Soft - ly stray - ing, soft - ly play - ing, Through the
 3. Boughs de - scend - ing, low are bend - ing Round the
 4. Near her treas - ure, filled with pleas - ure, Sits and
 5. Bird - ie nap - ping, light - ly flap - ping, Moves his



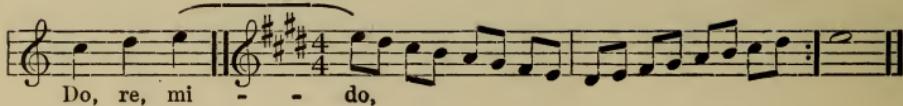
ba - by bird at rest; Mov - ing slight - ly, stir - ring
 boughs the breez-es blow; Some - times hith - er, some-times
 lit - tle bird a - sleep; Leaf and flow - er make its
 sings the moth-er there; And her sing - ing far is
 wings; for all his dreams, While thus ly - ing, are of



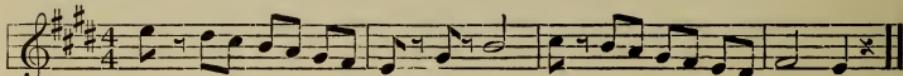
light - ly, In its warm and co - zy nest.
 thith - er, Rock the bird - ie to and fro.
 bow - er, Where the sun - beams come to peep.
 ring - ing Through the qui - et eve - ning air.
 fly - ing, Of sweet airs, and sun - my beams.



Ex. 347.



Ex. 348.



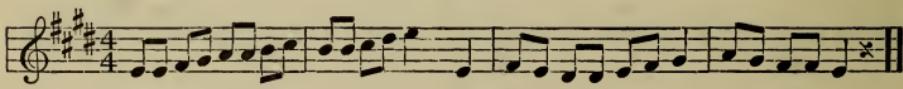
Ex. 349.



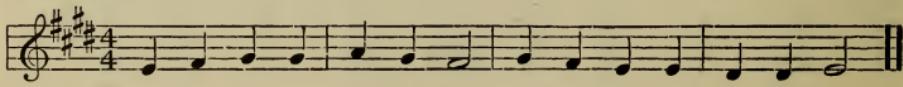
Ex. 350.



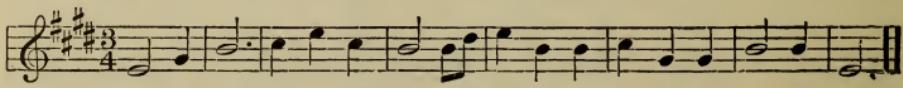
Ex. 351.



Ex. 352.



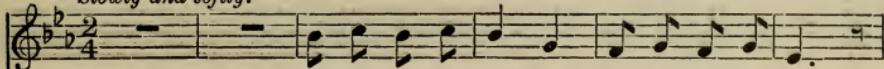
Ex. 353.



A, B, C, Tumble down D, The cat's in the cupboard and can't see me.

LITTLE THINGS.

ROSSETTER G. COLE.

Slowly and softly.

1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. So our lit - tle er - rors Lead the soul a - way

The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Make the mighty o - cean And the beau teous land. And the lit-tle moments,
From the paths of vir - tue, Oft in sin to stray. Little deeds of kindness,

The vocal line consists of eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords.

Hum - ble the' they be, Make the mighty a - ges Of e - ter-ni - ty.
Lit - tle words of love, Make our earth an E - den Like the heav'n above.

The vocal line consists of eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords.

Ex. 354.

Do, ti - o - do, ti, re, do.

Ex. 355.

Sol, fi, la, sol.

Ex. 356.

Ex. 357.

Ex. 358.

SING A SONG OF SIXPENCE.

NURSERY RHYME.

1. Sing a song of six - pence, A bag full of
2. The king was in the count - ing-house, Count-ing out his

rye; Four and twen-ty black-birds Baked in a pie.
mon - ey; The queen was in the par - lor, Eat - ing bread and hon - ey;

When the pie was o - pen'd, The birds be - gan to sing;
maid was in the gar - den, Hang - ing out the clothes; There

Was not that a dain - ty dish To set be - fore the king?
came a lit - tle black - bird, And snipped off her nose.

Ex. 359.

Do, re, mi, fa - - do,

Ex. 360.

Ex. 361.

Ex. 362.

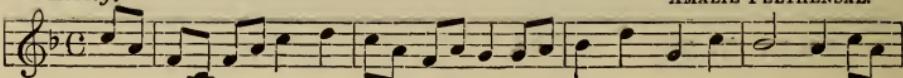
Ex. 363.

I nev - er see the ris - ing sun; 'Tis up be - fore my sleep is done.

Ex. 364.

Ex. 365.

THE BEE.

Lively.

AMALIE FELTHENSAL.

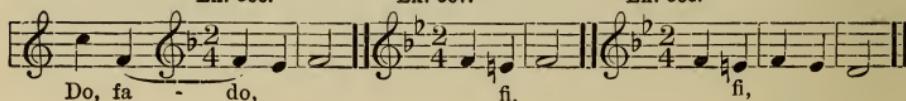
1. The bee works with a heart-y will, And so we should en-deav- or, Al -
2. And hear the birds ;they sing their song As soon as morn comes peeping : So
3. With cheer-ful zeal we work a - way,For then our tasks grow lighter ; And



though we are but chil - dren still, To be as bus - y ev - er.
chil - dren should not lin - ger long; Day was not made for sleep - ing.
if we la - bor hard all day, Our play-time seems the bright - er.

Ch. Ser. C, page 11.

Ex. 366.

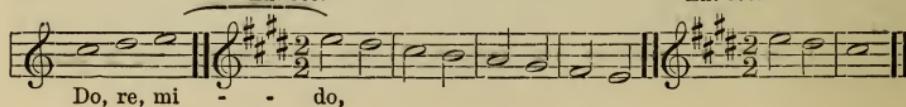


Ex. 367.

Ex. 368.

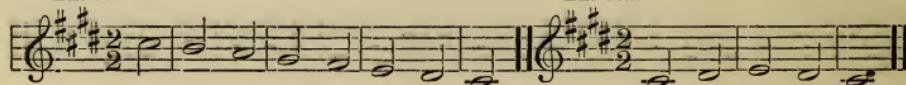
Ex. 369.

Ex. 370.

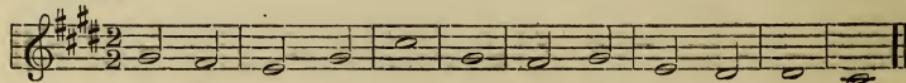


Ex. 371.

Ex. 372.

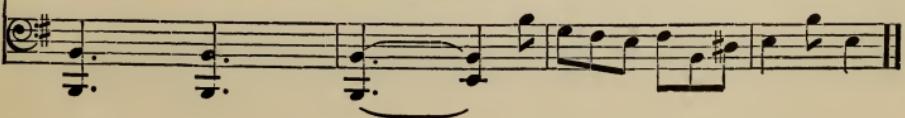
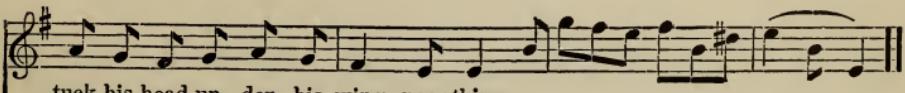
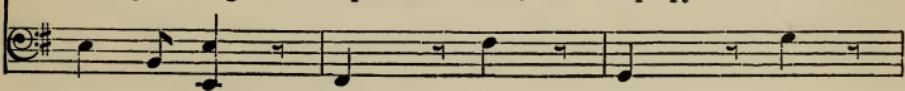
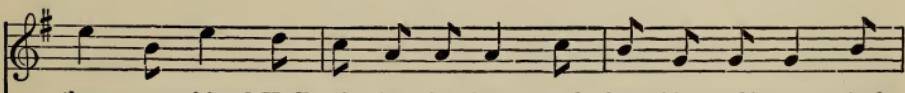
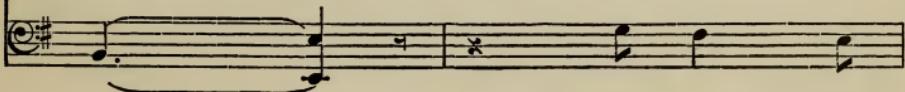
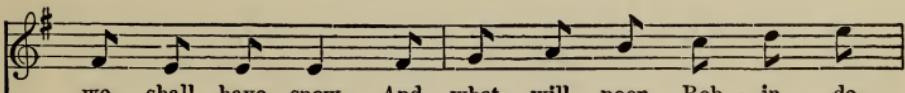


Ex. 373.



THE NORTH WIND DOTH BLOW.

NURSERY RHYME.



Ch. Ser. C, pages 12 and 14.

Ex. 374.

Do, re, mi - - do.

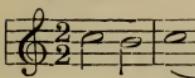
Ex. 375.

Ex. 376.

Ex. 377.

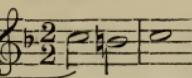
Ex. 378.

Ex. 379.



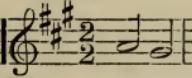
Do, ti, do.

Ex. 380.



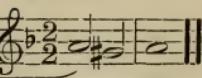
Sol, fi, sol.

Ex. 381.



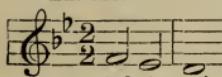
Do, ti, do.

Ex. 382.



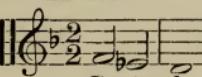
Mi, ri, mi.

Ex. 383.



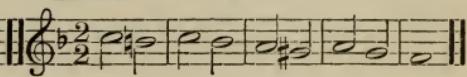
Sol, fa, mi.

Ex. 384.

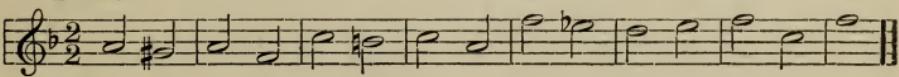


Do, te, la.

Ex. 385.



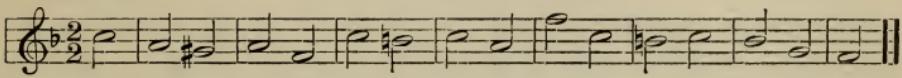
Ex. 386.



Ex. 387.



Ex. 388.



Ex. 389.

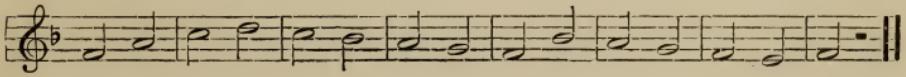
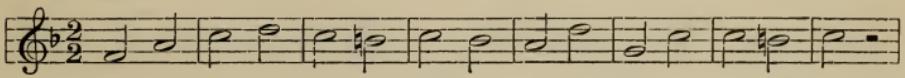


One,two,three,four,five, I caught a hare a - live, Six,sev'n,eight,nine,



ten, I let it go a - gain,a - gain, I let it go a - gain.

Ex. 390.



Ch. Ser. C, page 20, Ex. 4, 5 and 6.

Ex. 391.

A musical score page for 'The Star-Spangled Banner'. The top half shows a vocal line with lyrics 'O say can you see' and a piano accompaniment with a bass line. The bottom half shows a vocal line with lyrics 'by the dawn's early light' and a piano accompaniment with a bass line.

Ex. 392.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 starts with a quarter note followed by eighth notes.

Ex. 393. ♩ ♩ ♩ = ♪.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 starts with a quarter note followed by eighth notes.

Ex. 394.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line begins with a sixteenth-note pattern: B, A, G, F, E, D, C, B. This is followed by a measure of B, A, G, F, E, D, C, B, and a repeat sign. The next measure shows a melodic line starting at B, descending through A, G, F, E, D, C, B, and then ascending through D, C, B, A, G, F, E, D. The score continues with a series of eighth-note chords and melodic patterns.

Ex. 395.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. Measures 11 and 12 are shown, consisting of eighth-note patterns.

Hey did - dle did - dle, the cat and the fid - dle, The cow jumped o-ver the

A musical score page showing measures 11 through 14. The key signature changes to A major (no sharps or flats). The lyrics are: "moon, The lit - tle dog laughed to see the sport, and the". Measure 11 starts with a half note 'B' followed by a dotted half note 'C'. Measures 12-14 show a repeating pattern of eighth notes: 'D E F G' (measures 12-13), followed by 'G F E D' (measure 14).

moon, The lit - tle dog laughed to see the sport, and the

A musical score for a single melodic line, likely for a solo instrument or voice. The music is in common time with a key signature of one sharp (F#). It consists of two measures of sixteenth-note patterns followed by a repeat sign and another two measures of the same pattern. The lyrics "The dish ran away with the spoon" are written below the notes.

dish ran a - way with the spoon, The dish ran a - way with the spoon.

Ex. 396.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of six measures. Measures 11 and 12 begin with eighth-note patterns in the treble staff, followed by eighth-note patterns in the bass staff. Measures 13 and 14 begin with eighth-note patterns in the treble staff, followed by eighth-note patterns in the bass staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. Measure 12 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note.

Ch. Ser. C, page 5, Ex. 6 and 7.

Ex. 397.

Ex. 398.

LITTLE DROP OF DEW.

*Moderately, softly.*you are;
blue sky;

1. Lit - tle drop of dew, Like a gem you are;
2. Star that fell one night From the deep blue sky;

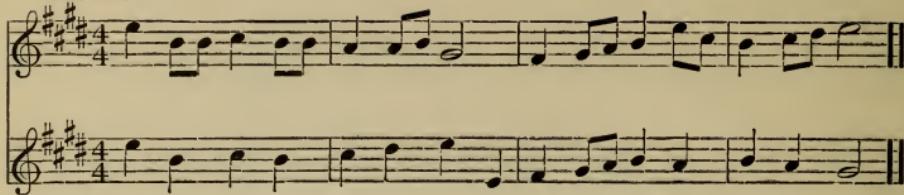
of dew,
one night

softly.

I be - lieve that you Must have been a star.
Can you take your flight Home a - gain on high?

that you
your flight

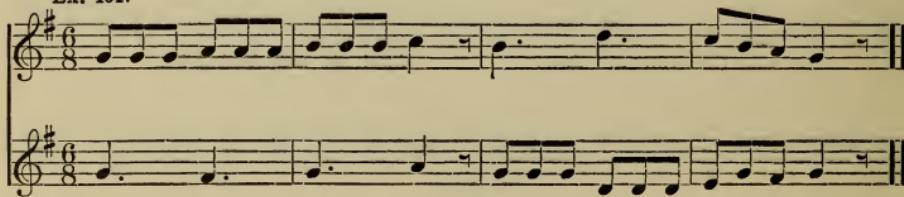
Ex. 399.



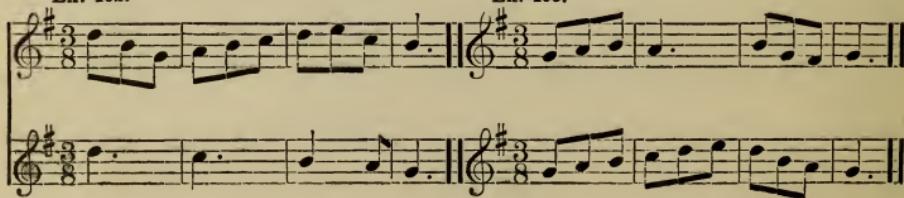
Ex. 400.



Ex. 401.



Ex. 402.



Ex. 403.

Songs and their Use.

The songs which appear in this book in connection with the teaching are such as are within the pupil's power to interpret for himself.

The difficulty involved in making such a selection of songs will appear at once when it is considered how far the child's power to interpret symbols lags behind his appreciation of tone and movement. Songs with free strong rhythms and varied tone coloring are desirable as rote songs and serve a very definite purpose in the development of the aesthetic sense, but such songs by reason of their notation must be withheld from the reading material till the pupil has mastered the element they contain.

Nothing can be more retarding to a proper development than to allow the learner habitually to gaze at symbols which he does not understand, while he sings from memory. Unless he be endowed with exceptional power the pupil will soon become impressed with one or both of two erroneous notions, namely; either that the notes are useless or that they form a mystery much too deep for him. Those who have attempted to teach older children who have been thus impressed in the early stages of the work, know how difficult it is to overcome this false impression, and to convince the pupil that the notes are significant and that he can learn to interpret them.

When, however, the systematic development of power has progressed successfully and the use and the significance of the notation is well understood, slight variations and advances on previous teaching may be made.

In the concluding songs in this book we have admitted a slightly advanced development which will be found useful as a stimulant to interest and the means of bringing the previous effort to a full test.

The rhythms here presented are the nearest relatives of those just studied, and the chromatic tones are old friends in a new guise. It is, therefore, expected that these songs will be sung with but very slight assistance from the teacher, and that in addition to these, the first section of the book will become available for sight material, and will receive a more artistic interpretation than was possible when the singing was guided by memory alone.

BUNNY RABBIT.

CARL REINECKE.

Lively.

1. O bun, bun - ny rab - bit white, With ne'er a word to
 2. O bun, bun - ny rab - bit white, Your eyes are red of
 3. O bun, bun - ny rab - bit white, For all your ru - by

Musical notation for the second line of the song 'Bunny Rabbit'. The key signature changes to A major (one sharp). The time signature remains common time. The vocal line continues the lyrics with 'say, Why can't you sing or leap and spring And make some mer - ry'. The piano accompaniment maintains the harmonic structure.

say, Why can't you sing or leap and spring And make some mer - ry
 hue, And what a pair of ears you've got! They're long e - noug for
 eyes, And long, long ears, I great - ly fear You are not o - ver

Musical notation for the third line of the song 'Bunny Rabbit'. The key signature changes to A major (one sharp). The time signature remains common time. The vocal line continues with 'play? O bun, bun - ny rab - bit white, With ne'er a word to say.' The piano accompaniment provides harmonic support.

play? O bun, bun - ny rab - bit white, With ne'er a word to say.
 two. O bun, bun - ny rab - bit white, You've ears e - noug for two.
 wise. O bun, bun - ny rab - bit white, You are not o - ver wise.

Musical notation for the fourth line of the song 'Bunny Rabbit'. The key signature changes to A major (one sharp). The time signature remains common time. The piano accompaniment provides harmonic support, ending with a final chord.

DOWN BY A SHINING WATER WELL.

ROBERT LOUIS STEVENSON.

NEWTON E. SWIFT.

1. Down by a shin-ing
2. The heath-er . and the

wa-ter well I found a ver-y lit-tle dell No high-er than my
gorse a-bout, In sum-mer bloom were com-ing out, Some pur-ple and some

head, No high-er than my head.
red, Some pur-ple and some red.

WRENS AND ROBINS.

CHRISTINA ROSSETTI.

MARY CARMICHAEL

Softly.

Wrens and rob - ins in the hedge,

Wrens and rob - ins here and there, Build-ing, perching, peck-ing, flut-ter-ing,

flut-ter-ing Ev - 'ry - where. Wrens and rob - ins in the hedge,

Wrens and rob - ins here and there, Build - ing, perch - ing,
 peck-ing, flut-ter-ing, flut-ter-ing Ev - 'ry - where !

LITTLE MAY.

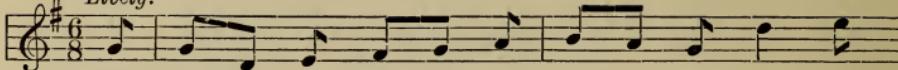
1. Have you heard the wa - ters sing- ing, Lit - tle May, Where the
 3. All the earth is full of mu - sic, Lit - tle May; Bird and

wil-lows green are leaning O'er their way? Do you know how low and sweet, O'er the
 bee, and wa - ter sing- ing On its way. Let their sil - ver voi - ces fall On thy

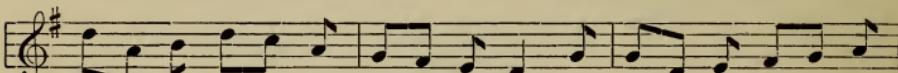
peb-bles at their feet, Are the words the waves repeat, Night and day, Night and day?
 heart with happy call : "Praise the Lord, who loveth all, Night and day, Night and day."

AUTUMN.

H. KLETTKE.

Lively.

1. Thou taw - ny Au - tumn, lust - y wight, With
2. Through all . . the coun - try far . . and wide, Thy
3. Though bright - ly still . the sun - beams play, The
4. To rus - set change the wood - lands green, They
5. God cares . for all; . He stoops to hear The



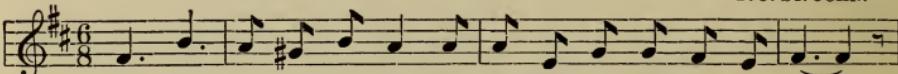
bas - kets filled thou com'st in sight; Thou heap - est barn and
name is praised on ev - 'ry side; Thou fill - est house and
air grows cool - er ev - 'ry day; Be -neath our feet the
stand so si - lent and se -rene, As if . they bade a
small birds chirp their notes of fear; And though the days grow



store - house full With God's rich bless - ings boun - ti - ful.
hut . with stores Ere hun - gry Win - ter nears our doors.
dead leaves lie And rus - tle low and mourn - ful - ly.
long good - bye, And ne'er would wake 'neath spring - tide sky.
wild and rough, His crea - tures all shall have e - nough.

SING, SING, LILY BELLS RING.

F. J. ST. JOHN.



Sing, sing, lil - y bells ring! The blos-soms are com - ing to town:



Dai - sies and lil - ies and daf - fy-down-dil - lies, Each in a fresh new



gown. Sing, sing, lil - y bells ring! The blos-soms are com - ing to



AMERICA.

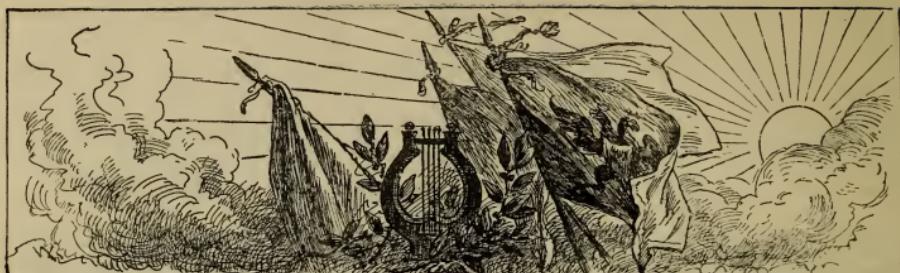
S. F. SMITH.

HENRY CAREY (?).

1. My coun - try ! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's

Pil - grim's pride! From ev - 'ry moun - tain side Let free - dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.



PRAISE THE LORD.

Bishop RICHARD MANT.

JOSEPH HAYDN.

1. Praise the Lord! ye heav'ns, a - dore Him! Praise Him, an - gels in the
 2. Praise the Lord, for He is glo-rious; Nev - er shall His prom-ise

height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of
 fail; God hath made His saints vic - to - rious, Sin and death shall not pre -

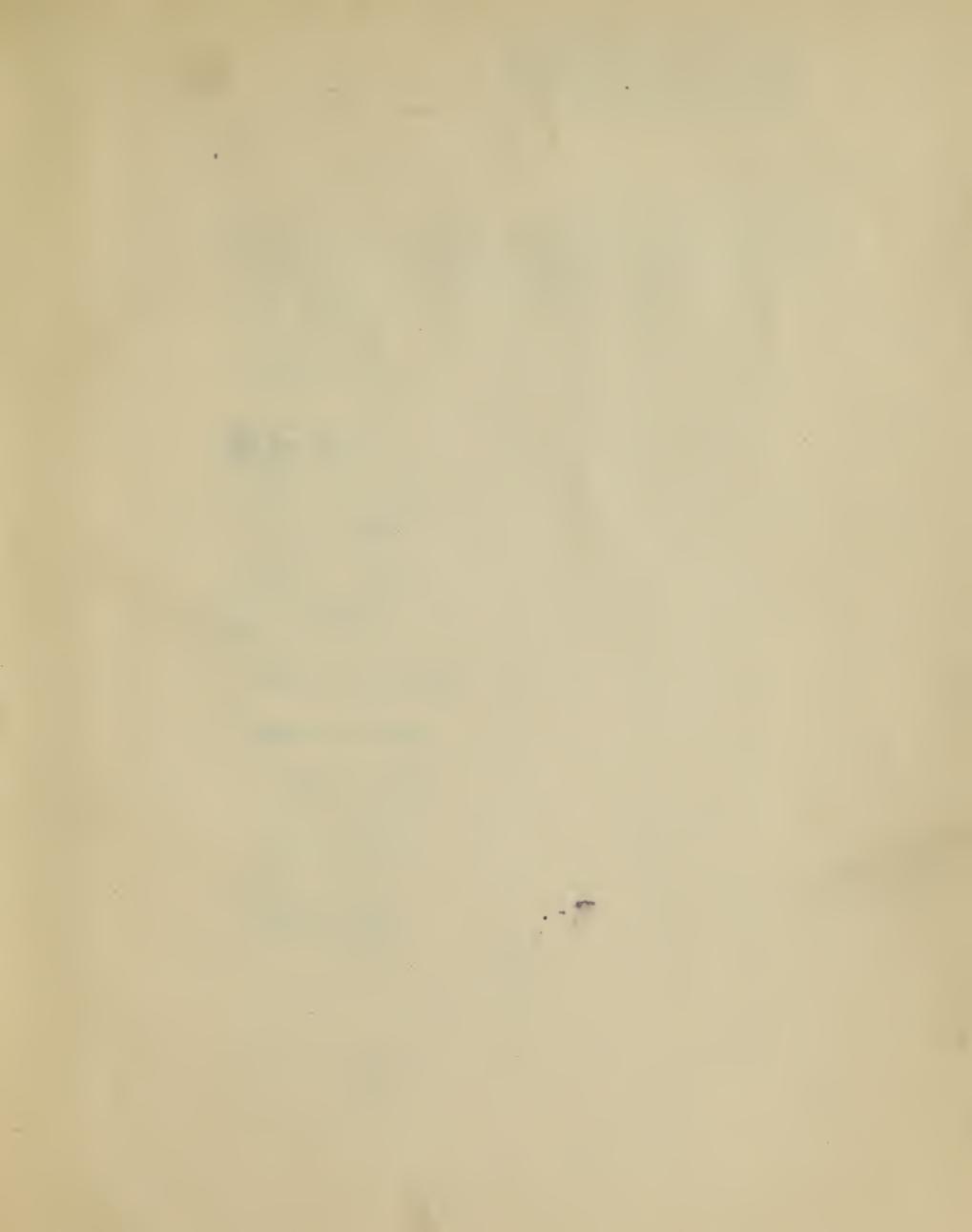
light! Praise the Lord, for He hath spoken; Worlds his might-y voice o-beyed
 vail. Praise the God of our sal - va - tion, Hosts on high, His pow'r pro-claim;

Laws which nev - er shall be bro-ken, For their guid-ance He hath made.
 Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.

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